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**MILTON'S COMUS,**

WITH

**NOTES OF VARIOUS COMMENTATORS.**

LONDON:

PRINTED BY



MILTON'S COMUS

WITH



NOTES OF VARIOUS COMMENTATORS.

# COMUS,

A

## MASK

PRESENTED

AT LUDLOW CASTLE 1634.

BEFORE

THE EARL OF BRIDGEWATER,

THEN PRESIDENT OF WALES;

BY

JOHN MILTON.

WITH NOTES CRITICAL AND EXPLANATORY

BY VARIOUS COMMENTATORS,

AND

WITH PRELIMINARY ILLUSTRATIONS;

TO WHICH IS ADDED

A COPY OF THE MASK FROM A MANUSCRIPT BELONGING TO

HIS GRACE THE DUKE OF BRIDGEWATER;

BY HENRY JOHN TODD, M.

CHAPLAIN TO THE RIGHT HON. THE EARL OF FITZ

AND THE LORD VISCOUNT KILMORENY,

AND MINOR CANON OF CANTERBURY.

"THE HARP OF ORPHEUS WAS NOT MORE CHARMING."

MILTON'S TRACTATE OF EDUCATION.

CANTERBURY,

Printed by and for W. Brissow on the Parade;

For Messrs. Rivingtons St. Paul's Church-yard, and W. Clarke New

Bond-street, London; Messrs. Fletcher and Co. Oxford; and

J. Deighton Cambridge.

MDCCXCVIII.

C O M U S

M A S K

PRESENTED

AT LUDLOW CASTLE 1634

REVISED

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INDUCKWILL



TO THE REVEREND

FRANCIS HENRY EGERTON, M.A. F.R.S. & A.S.

SIR, several materials relating to the MASK.

THE distinguished figure which your family make in the history of MILTON's MASK, might alone suggest the propriety of inscribing a new edition of it to one of their descendants. In this respect, however, I am influenced by a stronger motive: The present edition was undertaken by your advice, has been encouraged by your kindness, and derives advantage from your communications. To you, therefore, I inscribe it as a mark of that respect and gratitude, with which I shall ever be proud to acknowledge myself,

SIR,

your much obliged

and faithful humble servant

HENRY JOHN TODD.

In Copy, there are words undoubtedly copied  
\* Preface to the edition. \* See his second edition, p. 607.

TO THE REVEREND

FRANCIS HENRY EGERTON, M.A. F.R.S. & A.S.

SIR,

The distinguished figure which your family make in the history of Milton's *Mask*, might alone suggest the propriety of inscribing a new edition of it to one of their descendants. In this respect, however, I am influenced by a stronger motive: The present edition was undertaken by your advice, has been encouraged by your kindness, and derives advantage from your communications. To you, therefore, I inscribe it as a mark of that respect and gratitude, with which I shall ever be proud to acknowledge myself.

SIR,

Your much obliged

and faithful humble servant

HENRY JOHN TORD

## PREFACE

an affectation of departing from established usage. **T**HIS edition originated in an humble opinion, that several materials relating to the *Mask*, with which I have been favoured, might render it acceptable to the Public.

Without this previous declaration of my motive to the undertaking, it might be deemed a high presumption in me to publish *Comus* with illustrations, after the edition so well executed by the late Dr. Newton and after the minute attention bestowed upon it by the late Mr. Warton, in his two admirable editions of *Milton's Smaller Poems*.

Great attention has been avowedly paid by those learned and judicious Critics to Milton's own editions; particularly by Mr. Warton, whose object was "to render the text as uncorrupt and perspicuous as possible, not only by examining and comparing the authentic copies published under the author's immediate inspection, but by regulating the punctuation of which Milton appears to have been habitually careless." It seems to have been the opinion of the same editor, that Milton's antiquated words, which, in a succession of editions, had been gradually and silently refined, might not always have been properly refined.

In *Comus* there are words undoubtedly copied

\* Preface to his editions.

\* See his second edition, p. 609.



from Chaucer and Spenser, as well as certain orthographical peculiarities. Nor has a seasonable observance of such distinctions been considered as an affectation of departing from established usage, but as a wish to preserve those venerable anomalies or imitations which the poet adopted as more significant, or more suited to his purpose, than the words then in practice. The reader must have noticed in the editions of Dr. Newton and Mr. Warton the ancient mode of spelling *scepter*, *jocond*, *woom*, *balloo*, *dazling*, *mountaneer*, *respit*, *numming*, *pallar*, *clime*, instead of the modern *sceptre*, *joyous*, *womb*, *balloo*, *dazzling*, *mountaineer*, *respite*, *numbing*, *paller*, *climb*; and many other examples. Of these and similar differences, which are retained in this edition of *Comus*, it may not be uninteresting to assign the apparent reasons.

In the first place, the great poet was fond of adapting letters to sound. This is particularly observable in his frequent use of *ye* as the objective case, instead of *you*. And it has been ingeniously observed, that this mode of spelling, although contrary to grammatical propriety, might have been written by him, as being best adapted to elocution; for if, where he uses it, *you* were substituted, it would require no distinctive emphasis, but naturally fall into the sound of *ye*.

Thus his adjectives and participles active of

See verses 43, 215, 212, 267, 200.  
 \* Walker's Rhetorical Grammar, p. 24. edit. London.  
 12mo. 1785. See his second edition.

three syllables, when pronounced as two, are Yeidom shortened with an apostrophe, the vowel being rejected by a syncope, as *clustering*, *flowing*, *wandering*, etc. So also *adventurous*, instead of *adventurous*. In some, however, the vowel is retained, as in *pastoral*, *prosperous*, *bevering*, *dignous*, etc.: the pronunciation of which might have been intended to be in three short, but distinct, syllables. And I incline to this opinion from having considered an unauthorised reading in SAMSON AGONISTES, v. 637, "Or medicinal liquor can assuage," as well as an assertion, that the accent might be designed to fall upon the penultimate syllable of the adjective: for, in Milton's own edition, the reading is *medicinal*, which should be uttered *medicinal*, as in COMUS at v. 636, the verse consisting of only four feet, like the remaining alternate verses to the end of the paragraph. The apostrophe also, which now denotes the genitive or possessive case of proper names terminating with *s*, was thought useless by Milton: as *Nereus' hall*, *Glauca's spell*, not *Nereus' hall*, etc.

Again: the perfect active and the participle passive are here more frequently terminated with *t*, than *s*, as *thatch't*, *dark't*, *hitch't*, etc. which closely correspond to the pronunciation. The same effect

\* See doctor Newton's edition; Note on the verse. The supposed emendation, *medicinal*, first occurs in the folio edition of 1688. It has been followed in all succeeding editions.

Printed by J. M. for John Stukely at the Mitre in Fleet-street, near Temple-Bar, 1674. 270 pages.

may be often observed in the doubled consonant, or vowel; as *fellonious, woom, carrol*, etc. In some instances, the duplications of letters are exactly conformable to Spenser's manner of spelling. But perhaps the mode of spelling *the Even* with a doubled *e* is peculiar to Milton. It might have been so written by him, to distinguish it from the adverb, *even*. And it may be added, that he has doubled the vowel in the name of his friend, Sir Henry, "*Wootton*," which is written "*Wotton*" by Sir Henry himself, and by the authors of that period.

In the next place, as this drama is of the pastoral kind, the poet chose antiquated words and spellings, to give it a more rustic air. Hence we have *sewink's, puffed, pranckt, turkis, emprise*, etc.; words used by Chaucer, or by Spenser: *Prëtbee* instead of *priëbee*; *furder*, instead of *further*; the Saxon word *agen*, instead of *again*; *anough*, instead of *enough*, which is literally an imitation of the Doric dialect. But, among the obsolete words, *chere* in v. 955, and *berw* in v. 994, demand particular notice, as they are subser-

\* So, in *LYCIDAS*, v. 91. "The *fellon* winds." And, in *PAS. LOST*, iv. 179. "The arch-*fellon*." Perhaps so spelt from the Italian, *fellone, fellonso*.

<sup>h</sup> See Isaac Walton's Life and Letters of Sir Henry Wotton.

<sup>i</sup> So, in his own edition of *PAS. LOST*, x. 555. "*Furder* woe "or shame."

<sup>k</sup> Again, in *LYCIDAS*, v. 114. "*Anow* of such as for their "bellies sake &c." He afterwards admitted this spelling into his prose.

<sup>l</sup> Chaucer, *THE SHIPMAN'S TALE*, v. 2835. "He makith "fest and *chere*."

<sup>m</sup> Chaucer, *TR. AND CRESEIDE*, lib. iii. v. 21.

"A blinde man cannot judgin wel in *lewis*."



# PREFACE.

vient to another design, namely, the ancient mode of spelling the like endings of verses closely alike. The same observation belongs to *woom* in v. 131, and to *clime* in v. 1620; in which instances the poet follows Spenser, omitting a letter in the former, and altering one in the latter, to observe the old practice. Thus, in the *FABRY QUEENE*, B. I. C. x. st. 57, the *d* is ejected from *lamb*, and the rhyme to it is *dam*; and, in the *SHEPHERD'S CALENDAR*, JULY, the verb *clime* closes that Pastoral as the corresponding word to *time*. In Milton's own editions of his earlier Poems, these niceties are frequent.

Another remarkable peculiarity, which applies not only to words, but to phrases in this Poem, is the frequent observance of the Italian idiom. Milton admired the Greek and Latin languages, but he loved the Italian. In a letter dated in 1638 to Benedetto Buommattei, a celebrated Tuscan, he professes this partiality. And he attained to so correct a knowledge of that language, that his Italian SONNETS have received the highest commendations from Italian Critics, both of his own and of modern times. Hence he has given to our language, in a variety of instances, the elegant rhythm and cadence of the Italian; while

"Ego certe istis utrisque linguis [Greek and Latin] non  
extremis tantummodo labris madidus; sed, siquis alius, quan-  
tum per annos licuit, potulis majoribus prolutus, possum tamen  
nonnunquam ad illum DANTEM, et PETRARCAM, ALIOSQUE  
VESTROS COMPLUSCULOS, libenter et cupide comestatum ire."

Milton. EPISTOL. Epist. viii. B. Bommatheo, Florentino,

his own creative genius has, if possible, "added  
"more sweetness" to it, by inventing various  
graces of elocution, often obvious in *Comus*, and  
more frequently in *PARADISE LOST*. Perhaps,  
in delicacy of ear, as well as in peculiarity of sen-  
timent, he resembled Plato: whose compositions  
are so "eminently adorned" with true poetic har-  
mony and spirit, a flow of numbers, and an  
adaptation of sound to sense.

The reader is thus apprized of particularities in  
the text, which have been retained by former  
editors, and to which some few additions are now  
made: yet such and so few, as may not embarrass  
the meaning, while they revive their old form.\*

With respect to the Notes, many have been  
selected from Dr. Newton's edition: and these are  
marked with his own name, or with the names of  
his learned and liberal coadjutors, particularly  
Dr. Warburton and Mr. Thyer. From Mr.  
Warton's two editions the greater stock, however,  
has been derived: And the reader will be guided  
with pleasure, as I have been with reverence, by  
his acute researches and elegant deductions, accom-  
panied with similar supplies by two Critics of the

\* See "An Essay on the Composition and Manner of Writing  
"of the Ancients, particularly of Plato, by James Geddes Esq."  
Glasgow, 1748. Sect. x.

† On this subject the reader may be abundantly gratified in  
perusing a Preface of great learning and ingenuity, intended as a  
vindication of the most minute attention to Milton's system of  
orthography in a republication of *PARADISE LOST*, from the  
first and second editions collated, by Capel Loft Esq. Bury St.  
Edmund's. B. i. 4to, 1792: See also Richardson's *Life of Milton*,  
p. cxxx, et seq.

most distinguished talents, the present bishop of Worcester and Dr. Joseph Warton. From Mr. Headley's *Select Specimens of Ancient English Poetry*, from Mr. Stevens's last edition of *Shakespeare*, from Mr. Dunster's edition of *Paradise Regained*, and from other modern works, notices have been extracted, but not without references, or names subjoined. And, under the hope of experiencing candour, I have offered some new remarks.

Of the Notes, which have been selected, some are shortened, and, I hope, not injudiciously. For it has been my endeavour, by the variety of illustrations, to gratify those, who did not unreasonably despise verbal criticism; who can read with pleasure the forgotten and unjustly neglected passages of our elder poets; who may be pleased to compare several coincidences of thought and expression in "Fancy's sweetest children," Spenser, Shakespeare, and Milton; and who may love to see Milton's favourite words adduced both from his poetry and prose. I have also subjoined to the Poem the general opinions of various Critics concerning its beauties and its faults.

By consulting the writers who preceded Milton, or were his contemporaries, words have been found, which were supposed to be of his coinage. Such is the verb *imbrue* in *Comus*; the verbs *imparadise*

(See Note on v. 468.)

B. iv. 366. Dr. Bentley first brought an instance of this word from Sir P. Sidney's *Arcadia*. Mr. Warton adds, that it occurs in Drayton, P. Fletcher, and Donne; but that it is, how-



and *tempest* in PARADISE LOST, and *blatant* in SAMSON AGONISTES. Combinations and forms of phrases also, which appeared of a peculiar cast, have been discovered not to be unprecedented. But Milton's contemporaries can derive little triumph from his admitting their images or expressions: His imitations are so generally adorned with new modes of sentiment or phraseology, that they lose the nature of borrowings, and display the skill and originality of a master.

From COMUS succeeding poets, at various periods, have "stolen authentic fire." The obligations of Pope to Milton have been nicely examined by Mr. Warton, who calls him the first writer of eminence that copied COMUS, or *Il Penseroso*: To the resemblances which he has produced I have made additions. I have also noticed some imitations of Milton by our eminent poets, since the time of Pope: And many might have been selected from compositions of ever, from the Italian *imparadiso*, which, he, thinks is in Tasso. It is not, I believe, in Tasso, but in Dante, PARADISO, C. 28. The English word is also used by G. Fletcher, and by Cleveland, once the puny rival of Milton.

\* B. vii. 412. Milton is supposed by Mr. Thyer to have adapted the Italian verb, *tempestare*. He might: but it occurs in Sandys's translation of Ovid. See his TRAVELS, p. 207. edit. 1615. fol.

"Blind night in darkest *tempest*."—  
Verse 403. Dr. Johnson says, he never met with this word before. It occurs in Drayton, POLYOLBION, Song iiii. p. 220. edit. 1622. fol.

"And then proceed to shewe, how Avon from her spring  
By Newnham's fount is blest; and how she, *blatant*,  
By Dunsmore drives along."

\* See Note on v. 429. occurs in Drayton, P. Fletcher, and Drayton.

recent date. But Milton has been of late so affectionately studied, that it were unnecessary to accumulate passages, of which the spirit has been caught from his impressive poetry.

Comus has not yet appeared translated into a foreign language. Other parts of Milton's poetical works have exercised the ingenuity of various learned men, in Greek, Latin, Italian, French, Dutch, and Portuguese translations. The celebrated Mr. Berkeley, afterwards bishop of Cloyne, had been informed in 1714, that, at Florence, Milton was then translated into Italian verse. He communicated this agreeable intelligence to Pope. The younger Richardson had also seen at Florence an Italian translation of *PARADISE LOST* in manuscript by the Abbé Salvini, who, in 1725, published in 4to an Italian version of Addison's *Cato*. Whether this might be the translation of which information had been given to Mr. Berkeley, or whether a translation of Milton's other Poems also had been made, cannot now be known. However, *PARADISE LOST* alone has been published in Italian, first by Rolli in 1735, and lately by a far more masterly translator, Mariottini. But with regard to *Comus*: I have found in a collection of ingenious Latin exercises the *Song to Echo*, and the *Invocation of Sabrina*, trans-

\* In Latin, Italian, French, Dutch, and Portuguese, *PARADISE LOST*: In Latin and Portuguese, *PARADISE REGAINED*: In Latin and Greek, *SAMSON AGONISTES*.

\* *Memoirs of Bishop Berkeley*, 2d edit. p. 34.

\* *Dr. Newton's Life of Milton*, p. 114.

lated, or rather paraphrased, with so much neatness, that I gratefully present them to the recollection of the learned reader.

It was not till late in the present century, that *COMUS* emerged from the obscurity in which it had long been buried. The praise bestowed by Toland on this Poem, in his *Life of Milton* prefixed to an edition of the *PROSE-WORKS* in 1698, does not appear to have excited a minuter examination of its beauties. But this will not be thought surprising, when the pen even of Addison

*Carmina Quadragesimalia*, Oxon. 1748. vol. ii. pp. 25. 73.

*An Aer sit solum Vehiculum? Aff.*

BLANDA ECHO, nemorum cultrix, gratissima Nympha,

Nympha, latens refono non adeunda specu:

Qua violis prædas valles, et florea rura

Mæander tacitis mordet amœnus aquila:

Qua tibi nocturnas iterans Philomela querelas,

Infelix mater, flebile, dulce canit:

Dic, ubi Pyrrha latet, gressusque fatigat amanti,

Fallere sollicitos ingeniosa procos?

O si qua gelido tecum cecidit in antro,

Aut temerè in molli fessa reclinat humo:

Sis præsens, Nympha, et durum miserata laborem

Suspensos placida dirige voces pedes.

Sic ascripta choris Superùm, et decus addita Divis,

Cælestes referas gratius ore sonos.

*An Simile agat in Simile? Aff.*

Huc, DEa, quæ vitreo fluvii secreta recessu

Innectis passæ lilia torta coma,

Huc, SABBINA, veni; per Nerei sceptrâ vetusta

Oro, per immensi numina magna maris,

Huc, SABBINA, veni; faveat Neptunia conjux

Sic tibi, sic puro flumine rura feces.

Quin age, gemmanti rivos prælabere curru;

Quin propter salices hic, Dea, sistis rotas.

Si tibi Naiadum castæ placuerit choreas,

Si mentem tangit Virginitatis honores,

Huc intacta feras celerem per gramina plantam;

Huc, orante piâ virgine, Virgo, veni.



failed to make L'ALLEGRO generally known. It should be added, that the tribute paid to L'ALLEGRO, in the *Spectator*, had been preceded by a commendation of COMUS, in the *Tatler*; a commendation obviously resulting from that important truth, so peculiarly applicable to the Poem, THAT VIRTUE SINKS DEEPEST INTO THE HEART OF MAN; WHEN IT COMES RECOMMENDED BY THE POWERFUL CHARMS OF POETRY. This indeed was the sublime effect intended by the author of COMUS, and is a peculiar illustration of his exalted resolution to "teach over the whole book of sanctity and virtue, through all the instances of example, with such delight to those, especially of soft and delicious temper, who will not so much as look upon Truth herself, unless they see her elegantly dressed; that whereas the paths of honesty and good life appear now rugged and difficult, though they be indeed easy and pleasant, they would then appear to all men both easy and pleasant, though they were rugged and difficult indeed. And what a benefit this would be to our Youth and Gentry, may be soon guessed by what we know of the corruption and bane which they suck in daily from the writings and interludes

<sup>a</sup> Mr. Warton's Preface.

<sup>b</sup> No. 249. Dec. 15, 1711. Addison's opinion of COMUS may be seen in a succeeding Note, Part II. p. 52.

<sup>c</sup> No. 98. Nov. 24, 1709.

<sup>d</sup> See his PROSE-WORKS, "Reason of Church-Government," B. ii.

"of libidinous and ignorant poets, who, having scarce ever heard of THAT WHICH IS THE MAIN CONSISTENCE OF A TRUE POEM, the choice of such persons as they ought to introduce, and what is moral and decent to each one, do for the most part lap up vicious principles in sweet pills to be swallowed down, and make the taste of virtuous documents harsh and sour."

At length, in 1738, doctor Dalton adapted *Comus* to theatric exhibition, or, to use his own words, "gave Milton's beauties to the public eye." Nor did he call on a discerning audience in vain "to vindicate neglected worth." *Comus* now grew popular as a poem: And, in proportion to the progress of taste and knowledge, the admiration, which it deserves and commands, has since undoubtedly increased.

But I hasten to speak of the Preliminary Illustrations. By the help of some valuable materials, I have drawn up new accounts of *Ludlow Castle*,

\* The passage, quoted above, is not only a fine example of rhythmical construction, but is also a beautiful parody of Tasso's address to the heavenly Muse, *GISS. LIB. C. l. st. iii.*

Sai, ch'è là corre il mondo, ove più versi  
Di sue dolcezze il lusinghier Parnaso;  
E che 'l vero condito in molli versi,  
I più schivi allettando ha persuaso.  
Così a l'egro fanciul porgiamo aspersi  
Di soavi licor gli orli del vaso,  
Socchi amari, ingannato intanto ei beve,  
E da l'inganno suo vita riceve.

† Prologue.

‡ Ibid.

§ Preface to Mr. Warton's edition.

and of the Earl of Bridgewater, and his family; the place; and the persons, more particularly connected with the Mask. To Mr. Warton's memoir of *Henry Lubbock*, who performed the part of the Spirit, and who set the songs to music, I have been enabled to add much information relating both to the music, and to the composer. And, lastly, I have augmented Mr. Warton's account of the *Origin of Comus* with notes, and with supplementary conjectures.

To the Poem are subjoined two Appendices; and an Account of Editions. The first Appendix contains Mr. Warton's collation of the manuscript in Milton's own hand-writing, preserved in the Library of Trinity College, Cambridge; the second, a Copy of the Mask belonging to his Grace the Duke of Bridgewater's Library at Alhridge, with the use of which, as well as of several scarce books from the same fine collection, I have been favoured by the Reverend Francis Henry Egerton; to whom indeed my obligations are so numerous, that it may be difficult for me to acknowledge them with exactness. I have been indebted to his continued attention in honouring me with various observations, the value of which is surpassed only by the liberality with which they were offered. And further, through his interest or suggestion, have been obtained the important remarks of Lord Monboddo\* on the Poem, the

\* See Part i. p. 31. Note r.

\* See Part ii. p. 147. Note a.



curious communications relating to Ludlow Castle, to the Earl of Bridgewater, and to Henry Lawes, obligingly transmitted to me by Mr. Dovaston of Oswestry in Shropshire, and by the late Dr. Philip Hayes of Oxford. It remains, that I should request the candid reader to pardon inaccuracies, whether literary or typographical, from which the book may not be exempt: an office of clemency which I hope he may be disposed to exercise, if the information, which I have diligently and extensively collected, should afford to him additional pleasure or amusement in the perusal of this enchanting Poem.

In Milton's own hand-writing, preserved in the Library of Trinity College, Cambridge; the second, a Copy of the MS. belonging to his Grace the Duke of Bridgewater's Library at Altringe, with the use of which, as well as of several scarce books from the same fine collection, I have been favoured by the Reverend Francis Henry Egerton; to whom indeed my obligations are so numerous, that it may be difficult for me to acknowledge them with exactness. I have been indebted to his continued attention in honouring me with various observations, the value of which is surpassed only by the liberality with which they were offered. And further through his interest or suggestion, have been obtained the important remarks of Lord Monboddo\* on the Poem, the

\* See Part i. p. 31. Note 7.

\* See Part ii. p. 147. Note 2.

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## PART I.

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## LAWES'S DEDICATION.

To the Right Honourable,

Josiah Lord Viscount BRACEY, son and heir apparent to the Earl of BRIDGEMATER, &c.

MY LORD,

This poem, which received its first occasion of birth from yourself and others of your noble family, and more tender friends, has been in the per-

### PART I.

formance now intended again to make a final dedication of itself to you. Although not openly acknowledged by the author, **CONTAINING** a minute offering, to yourself and to much desired, that the often copying of it hath done me good to give my several friends satisfaction. **LAWES'S DEDICATION,** of producing it to the publick view; and now to offer it up in all grateful devotion to show our hopes, and give **SIR HENRY WOTTON'S LETTER,** which give a full assurance, to all that know you, of

AND

### PRELIMINARY ILLUSTRATIONS.

This poem is printed by Minter printed in the year 1643 and 1671. WARDON.

The poem is dedicated to you, whether we suppose it being dedicated by the author himself, or by the editor. If by the former, the dedication is intended to show that the poem is the author's own work, and not a copy of some other man's. If by the latter, the dedication is intended to show that the poem is the author's own work, and not a copy of some other man's. If we suppose it to come from the editor, the application is not very different, only we suppose we must then give an encomiastic preface. The choice of such a motto, far from vulgar in itself, and in its application, was worthy Milton. HUAN.

"The First Brother in the Mask. WARDON.

"It never appeared under Milton's name, till the year 1760. WARDON.

PART I

CONTAINING

LAWESS DEDICATION

SIR HENRY WOTTON'S LETTER

AND

PRELIMINARY ILLUSTRATIONS

## LAWES'S DEDICATION.

To the Right Honourable,

JOHN Lord Vicount BRACLY, son and heir apparent to the Earl of BRIDGEWATER, &c.

MY LORD,

THIS poem, which received its first occasion of birth from yourself and others of your noble family, and much honour from your own person in the performance, now returns again to make a final dedication of itself to you. Although not openly acknowledged by the author, yet it is a legitimate offspring, so lovely, and so much desired, that the often copying of it hath tired my pen to give my severall friends satisfaction, and brought me to a necessity of producing it to the publike view, and now to offer it up in all rightfull devotion to those fair hopes, and rare endowments of your much promising youth, which give a full assurance, to all that know you, of

\* This is the dedication to Lawes's edition of the *Mask*, 1637, to which the following motto was prefixed, from Virgil's second Eclogue.

*Eheu! quid volui misero mihi! floribus auctum  
Perditus.*

This motto is omitted by Milton himself in the edition, 1646, and 1673. WARTON.

This motto is delicately chosen, whether we consider it as being spoken by the author himself, or by the editor. If by the former, the meaning, I suppose, is this. *I have, by giving away to this publication, let in the breath of public censure on these early blossoms of my poetry, which were before secure in the hands of my friends, as in a private inclosure.* If we suppose it to come from the editor, the application is not very different; only to *floribus* we must then give an encomiastic sense. The choice of such a motto, so far from vulgar in itself, and in its application, was worthy Milton. HURD.

\* The First Brother in the *Mask*. WARTON.

\* It never appeared under Milton's name, till the year 1645. WARTON.



a future excellence. Live, sweet Lord, to be the honour of your name, and receive this as your own, from the hands of him, who hath by many favours beene long obliged to your most honoured parents, and as in this representation your attendant *Thyrsis*, so now in all reall expresseion

Your faithfull and most humble Servant,

H. LAWES.<sup>d</sup>

<sup>d</sup> This dedication does not appear in the edition of Milton's Poems, printed under his own inspection, 1673, when Lord Brackley, under the title of Earl of Bridgewater, was still living. Milton was perhaps unwilling to own his early connections with a family, conspicuous for its unshaken loyalty, and now highly patronised by King Charles the second. WARTON.

Milton, in his edition of 1673, omitted also the letter written by Sir Henry Wotton. Yet it has not been supposed that, by withdrawing the letter, he intended any disrespect to the memory of his learned friend: nor might the dedication perhaps have been withdrawn through any unwillingness to own his early connections with the Egerton family. It might have been inexpedient for him at that time openly to avow them; but he would not, I think, forget them.

He had lived in the neighbourhood of Athridge, the seat of the Earl of Bridgewater; for his father's house and lands at \* Horton near Colnbrook, in Buckinghamshire, were held under the Earl, before whom *Comus* was acted. He afterwards lived in Barbican, where the Earl had great property, as well as his town-residence, Bridgewater House: and, though Dr. Johnson observes that Milton "had taken a larger house in Barbican for the reception of scholars," it is not improbable that he might have been accommodated with it, rent-free, by that nobleman, who, it may be supposed, would gladly embrace an opportunity of having in his neighbourhood the admirable author of *Comus*, and of promoting his acquaintance with that finished scholar, who, being "willing," says his nephew Philips "to impart his learning and knowledge to his relations, and the sons of gentlemen who were his intimate friends," might afford to his family at least the pleasure of his conversation, if not to some of them the advantage of his instruction.

This dedication does not appear in Tickell's and Fenton's editions of Milton's poetical works. It was restored by doctor Newton. EDITOR.

\* See Mr. Warton's *Milton's Poems*, Note, EUSTACE, DAMON, &c. 149. and *infra* in the *Account of the Earl of Bridgewater and his family*.

The Copy of a Letter written by Sir HENRY WOOTTON, to the Author, upon the following Poem.

*From the Colledge, this 13. of April, 1638.*

SIR,

It was a special favour, when you lately bestowed upon me here, the first taste of your acquaintance, though no longer then to make me know that I wanted more time to value it, and to enjoy it rightly; and in truth, if I could then have imagined your farther stay in these parts, which I understood afterwards by Mr. H., I would have been bold, in our vulgar phrase, to mend my draught (for you left me with an extreme thirst) and to have begged your conversation again, joyntly with your said learned friend, at a poor meal or two, that we might have banded together som good authors of the ancient time: among which, I observed you to have been familiar.

Since your going, you have charged me with new obligations, both for a very kinde letter from you dated the sixth of this month, and for a dainty peece

\* Milton had communicated to Sir Henry his design of seeing foreign countries, and had sent him his *Mask*. He set out on his Travels soon after the receipt of this letter. EDITOR.

† Mr. Warton in his first edition of *Comus* says, that Mr. H. was "perhaps Milton's friend, *Samuel Hartlib*, whom I have seen mentioned in some of the pamphlets of this period, as well acquainted with Sir Henry Wootton:" but this is omitted in his second edition. Mr. Warton perhaps doubted his conjecture of the person. I venture to state from a copy of the *RELICQUE WOOTTONIANÆ* in my possession, in which a few notes are written (probably soon after the publication of the book, 3d edit. in 1672) that the person intended was the "ever-memorable" *John Hales*. This information will be supported by the reader's recollecting Sir Henry's intimacy with Mr. *Hales*; of whom Sir Henry says, in one of his letters, that he gave to his learned friend the title of *Bibliotheca ambulans, the walking Library*. See *RELIQ. WOOTTON.* 3d edit. p. 475. Mr. *Hales* is again mentioned in Sir Henry's Letters. EDITOR.

of entertainment which came therewith. Wherin I should much commend the Tragical part,<sup>a</sup> if the Lyrical did not ravish me with a certain Dorique delicacy in your songs and odes; wherunto I must plainly confesse to have seen yet nothing parallel in our language: *Ipsa mollities*.<sup>b</sup> But I must not omit to tell you, that I now onely owe you thanks for intimating unto me (how modestly soever) the true artificer. For the work itself, I had viewed som good while before, with singular delight, having received it from our common friend Mr. R.<sup>c</sup> in the very close of

<sup>a</sup> Sir Henry, now provost of Eton college, was himself a writer of English odes, and with some degree of elegance. He had also written a tragedy, while a young student at Queen's college, Oxford, called *TANCREDO*, acted by his fellow-students. See his *LIFE* by Walton, p. 11. He was certainly a polite scholar, but on the whole a mixed and desultory character. He was now indulging his studious and philosophic propensities at leisure. Milton, when this letter was written, lived but a few miles from Eton. WARTON.

See also his *LIFE* in Mr. Zouch's most valuable edition of *WALTON'S LIVES*, 4to. 1796: in which excellent work it is also observed p. 172, that an ingenious modern critic has justly remarked, that the *poetical* compositions of Sir Henry Wotton, when considered in their proper light, namely as the effusions of one who merely scribbled for his amusement, will be found deserving of praise. EDITOR.

<sup>b</sup> Thus Fletcher's *FAITHFUL SHEPHERDESS* is characterised by Cartwright, "where *softness* reigns." *Poems*, p. 269. ed. 1651.

But Sir Henry's conceptions did not reach to the higher poetry of *Comus*. He was rather struck with the pastoral melliflence of its lyric measures, which he styles a *certain Doric delicacy in the songs and aëts*, than with its graver and more majestic tones, with the solemnity and variety of its peculiar vein of original invention. This drama was not to be generally characterised by its *songs and odes*: nor do I know that *softness* and sweetness, although they want neither, are particularly characteristical of those passages, which are most commonly rough with strong and crowded images, and rich in personification. However, the Song to Echo, and the initial strains of *Comus's* invitation, are much in the style which Wootton describes. PREFACE to Milton's *Smaller Poems*, pp. iv, v. WARTON.

<sup>c</sup> I believe "Mr. R." to be *John Rouse*, Bodley's librarian. "The late R." is unquestionably *Thomas Randolph*, the poet. It appears from his monument, which I have seen, in the



the late *R's Poems*, printed at Oxford, wherunto it is added (as I now suppose) that the accessory might help out the principal, according to the art of stationers, and to leave the reader *Con la bocca dolce*.

And what had you more to say to Mr. M. B. of the church of Blatherwyke in Northamptonshire, that he died on the seventeenth day of March, in 1634: in which year *Comus* was performed at Ludlow Castle on Michaelmas-night. In the year 1638, Randolph's *Poems* were printed at Oxford, viz. "*Poems, with the Muses Looking-glass and Amyntas*." By "Thomas Randolph, M. A. and late Fellow of Trinity college Cambridge. Oxford, Printed by L. Litchfield printer to the University for Fr. Bowman, 1638." In quarto. Containing one hundred and fourteen pages. But who has ever seen a copy of this edition of Randolph's *Poems* with *Comus* at the end? Sir Henry supposes, that *Comus* was added at the close of these poems, "that the accessory might help out the principal, according to the art of stationers, and to leave the reader *Con la bocca dolce*." Randolph's poems were published by his brother, who would not think such a recommendation was wanted; and who surely did not mean to include the works of others. It was foreign to his purpose. It marred the integrity of his design. He was not publishing a miscellany. Such an extraneous addition would have been mentioned in a preface. Nor were Randolph's *Poems* so few or so small, as to require any such accession to make out the volume. A second edition of Randolph's *Poems*, much enlarged, appeared at Oxford in duodecimo, in 1640, and with commendatory verses prefixed, by the same printers and publishers. Here we are equally disappointed in seeking for *Comus*; which, one might expect, would have been continued from the former edition. I think this perplexity may be thus adjusted. Henry Lawes the musician, who composed *Comus*, being wearied with giving written copies, printed and published this drama, about three years after the presentation, omitting Milton's name, with the following title. "A Maske presented at Ludlow castle, 1634, on Michaelmasse night, before the right honorable the Earle of Bridgewater, Vicount Brackly, Lord President of Wales, and one of his majesties most honorable privie counsell."

"*Eheu! quid volui misero mihi? Floribus auctum*

"*Paradisus.*"

"London. Printed for Hymphrey Robinson at the signe of the three Pidgeons in Pauls church-yard, 1637." In quarto. Now it is very probable, that when Rouse transmitted from Oxford, in 1638, the first or quarto edition of Randolph's *Poems* to Sir Henry Wootton, he very officiously stitched up at the end Lawes's edition of *Comus*, a slight quarto of thirty pages only, and ranging, as he thought, not improperly with Randolph's two dramas,

Now Sir, concerning your travels wherein I may chalenge a little more priviledge of discours with you; I suppose you will not blanch Paris in your way; therefore I have been bold to trouble you with a few lines to Mr. <sup>1</sup>M. B. whom you shall easily find attending the young <sup>1</sup>Lord S. as his governour, and you may surely receive from him good directions for the shaping of your farther journey into Italy, where he did reside by my choice som time for the king, after mine own recess from Venice.

I should think that your best line will be thorow the whole length of France to Marseilles, and thence by sea to Genoa, whence the passage into Tuscany is as diurnal as a Gravesend barge: I hasten, as you do, to Florence, or Siena, the rather to tell you a short story from the interest you have given me in your safety.

At Siena I was tabled in the house of one Alberto Scipioni, an old Roman courtier in dangerous times, having bin steward to the Duca di Pagliano, who with all his family were strangled, save this onely man that escaped by foresight of the tempest: with him I had often much chat of those affairs: into which he took pleasure to look back from his native harbour; and

the *MUSKS LOOKING-GLASS* and *AMYNTAS*, the two concluding pieces of the volume. Wootton did not know the name of the author of *COMUS*, the Mask which he had seen at the end of Randolph, till Milton, as appears by the Letter before us, sent him a copy "intimating the name of the true artificer," on the sixth day of April, 1638. I have before observed, that Lawes's edition had not the name of the author. This, we may presume, was therefore the *COMUS*, which Wootton had seen at the end of Randolph. WARTON.

<sup>1</sup> *Mr. Michael Branthwait*, as I suppose; of whom Sir Henry thus speaks in one of his Letters, *RELIQ. WOOTTON*. 3d edit. p. 546. "Mr. Michael Branthwait, heretofore his Majestie's Agent in Venice, a gentleman of approved confidence and "sincerity." EDITOR.

<sup>1</sup> *The son of Lord Viscount Scudamore*, then the English Ambassador at Paris, by whose notice Milton was honoured, and introduced to Grotius, then residing at Paris also, as the minister of Sweden. EDITOR.



at my departure toward Rome (which had been the center of his experience) I had won confidence enough to beg his advice, how I might carry my self securely there, without offence of others, or of mine own conscience. "Signor Arrigo mio, (sayes he) *I pensieri stretti, et il viso sciolto* will go safely over the whole world; Of which Delphian oracle (for so I have found it) your judgement doth need no commentary; and therefore (Sir) I will commit you with it to the best of all securities, Gods dear love, remaining

Your Friend as much at command

as any of longer date

HENRY WOOTTON.

Sir Henry seems to have been very fond of recommending this advice to his friends, who were about to travel. See *Reliquie Wottonianæ*, 3d edit. p. 336, where he relates to another correspondent his intimacy with Scipioni, and his maxim, "*Gli pensieri stretti, et il viso sciolto*": That is, as I use to translate it, *Your thoughts close, and your countenance loose*. This was that moral antidote which I imparted to Mr. B. and his fellow travellers, "having a particular interest in their well doings." Milton, however, neglecting to observe the maxim, incurred great danger by disputing against the superstition of the Church of Rome, within the verge of the Vatican. EDITOR.

"Milton mentions this Letter of Sir Henry Wootton for its elegance, in his *DEFENSIO SECUNDA POPULI ANGLICANI*. "Abeuntem, vir clarissimus Henricus Woottonus: qui ad Venetos orator Jacobi regis diu fuerat, et votis et præceptis eunti peregre sane utilissimis, *eleganti epistola* perscriptis, amicissime prosequutus est." *PROSE WORKS*, ii. 332. This letter appeared first in the edition of 1645, where it is prefixed to *Comus*, p. 71. I know not why it was suppressed, and by Milton himself, in that of 1673. It was restored to its proper place by Tonson, in his edition of 1705. It appears in the third edition of the *RELIQUIÆ WOTTONIANÆ*, p. 342. Lond. 1672. 8vo. But not in edit. 1657. WARTON.

This letter appears in the first edition of the *RELIQUIÆ WOTTONIANÆ*, in duodecimo, 1651, without the address "To MR. MILTON," which is prefixed, in the edition of 1672. It is remarkable that Isaac Walton, the editor of the *RELIQUIÆ* in 1651, should not have known to whom this letter had been written, as it had been published six years before by Milton himself



at my departure toward Rome (which had been the  
center of his expectations) I should have had confidence  
enough to beg his advice, how I might carry my self

**POSTSCRIPT.**

*I have expressly sent this my foot-boy to prevent your  
departure without som acknowledgment from me of the  
receipt of your obliging Letter, having my self through  
som busines, I know not how, neglected the ordinary con-  
veyance. In any part where I shall understand you fixed,  
I shall be glad, and diligent to entertain you with some  
novelties; even for som fomentation of our friendship, too  
soon interrupted in the cradle.*

in the first edition of his Poems, and had been particularly noticed  
in the Stationer's address to the Reader. The letter is thus un-  
appropriated in the edition of 1651, "*To Master ———*," p. 432.

I do not find this letter restored in Toulson's edition of 1705,  
but it will be found in his edition of 1713. **EDITOR.**

• He should have said "in *his* cradle." See the beginning of  
the letter. **WATSON.**

"*He should have said "in his cradle." See the beginning of  
the letter. Watson.*"

"*He should have said "in his cradle." See the beginning of  
the letter. Watson.*"

## LUDLOW CASTLE.

**S**OME idea of this venerable and magnificent pile, in which Comus was played with great splendour, at a period when Masques were the most fashionable entertainment of our Nobility, will probably gratify those, says Mr. Warton, who read Milton with that curiosity which results from taste and imagination. The learned author of this elegant remark declines entering into the more obscure and early annals of the Castle; to which therefore I will briefly refer, trusting that the methodical account of an edifice, more particularly ennobled by the representation of Comus within its walls, may not be improper, nor uninteresting.

It was built by Roger de Montgomery, who was related to William the Conqueror. The date of its erection is fixed by Mr. Warton in the year 1112. By others it is said to have been erected before the Conquest, and its founder to have been Edric Sylvaticus, Earl of Shrewsbury, whom Roger de Montgomery was sent by the Conqueror into the Marches of Wales to subdue, and with whose estates in Salop he was afterwards rewarded. But the testimonies of various writers assign the foundation of this structure to Roger de Montgomery, soon after the Conquest.

The son of this Nobleman did not long enjoy it, as he died in the prime of life. The grandson, Robert de Belesme, Earl of Shrewsbury, forfeited it to Henry I. by having joined the party of Robert Duke of Normandy against that king. It became now a princely residence, and was guarded by a numerous garrison. Soon after the accession of Stephen, however, the governor betrayed his trust, in joining the Empress Maud. Stephen besieged it; in which endeavour to regain possession of his fortress some writers assert that he succeeded, others that he failed. The most generally received opinion is, that the governor, repenting of his balencis, and wishing to obtain the king's forgiveness, proposed a capitulation advantageous to the garrison, to which Stephen, despairing of winning the castle by arms, readily acceded. Henry II. presented it to his favourite, Fulk Fitz-Warine, or de Dinan, to whom succeeded Joccas de Dinan; between whom and Hugh de Mortimer Lord of Wigmore such dissensions arose, as at length occasioned the seizure of Mortimer, and his confinement in one of the Towers of the Castle, which to this day is called *Mortimer's Tower*; from which he was not liberated, till he had paid an immense ransom.

<sup>a</sup> See Mr. Warton's *Milton*, 4d ed. p. 123.  
<sup>b</sup> See Stukeloy's *Itinerary*, Buck's *Antiquities*, and Grose's *Antiq. Art.*  
 Ludlow Castle: *the Historical Account of Ludlow Castle*, by W. Hodges, Attorney at Law, 1794. Another Account published in the same year, by Mr. Thomas. And the *Ludlow Guide*, by Mr. Price, 4d ed. 1797.

<sup>c</sup> Now inhabited, and used as a Fleet-court.



It was again belonging to the Crown in the 8th year of King John, who bestowed it on Philip de Albani, from whom it descended to the Lacies of Ireland, the last of which family Walter de Lacy dying without issue male, left the castle to his grand-daughter Maud, the wife of Peter de Geneva or Jeneville a Poitevin of the House of Lotrain, from whose posterity it passed by a daughter to the Mortimers, and from them hereditarily to the Crown. In the reign of Henry III. it was taken by Simon de Montfort Earl of Leicester, the ambitious leader of the confederate Barons, who, about the year 1263, are said to have taken possession of all the royal castles and fortresses. Of Ludlow Castle in almost two succeeding centuries nothing is recorded.

In the thirteenth year of Henry VI. it was in the possession of Richard Duke of York, who there drew up his declaration of asserted allegiance to the King, pretending that the army of ten thousand men, which he had raised in the Marches of Wales, was for the public weale of the realme. The event of this commotion between the Royalists and Yorkists, the defeat of Richard's perfidious attempt, is well known. The Castle of Ludlow, says Hall, was spoiled. The king's troops seized on whatever was valuable in it, and, according to the same chronicler, thither the King sent the Duchess of Yorke with her two younger Sons to be kept in Ward, with the Duchess of Buckingham her sister, where she continued a certain space. The Castle was soon afterwards put into the possession of Edward, Duke of York, afterwards King Edward IV. who at that time resided in the neighbouring Castle of Wigmor, and who, in order to revenge the death of his father, had collected some troops in the Marches, and had attached the garrison to his cause. On his accession to the throne, the Castle was repaired by him, and a few years after was made the Court of his Son, the Prince of Wales; who was sent thither by him, as Hall relates, for justice to be done in the Marches of Wales, to the end that by the authority of his presence, the wild Welshmenne and evil-disposed persons should refrain from their accustomed murders and outrages. Sir Henry Sidney, some years afterwards, observed, that, since the establishment of the Lord President and Council, the whole country of Wales had been brought from their disobedient and barbarous invility, to a civil and obedient condition; and the bordering English counties had been freed from those spoils and felonies, with which the Welsh, before this in-

4 "As touching the first Council established in the Marches of Wales, it is conceived by the best and most probable opinions among Antiquaries, that the same began in or about 179, Edward IV. when as prince Edward his Son was sent into the Marches of Wales, under the tuition of the Lord Rivers his Uncle by the mother's side, at what time also John [Alcock] Bishop of Worcester was appointed Lord President of Wales." *Perey, Embellie's Cambria Triumphans*, Fol. 1661. p. 343.

• See Sidney State Papers, vol. i. p. i.



stitution, had annoyed them. On the death of Edward, his eldest Son was here first proclaimed king by the name of Edward V. The young monarch and his brother were, however, soon sent for from the Castle, by their dissembling Uncle, the tyrant Richard; who soon removed these innocent obstacles to his ambition by the most foul and unnatural murder.

In the reign of Henry VII. his eldest Son, Arthur Prince of Wales, inhabited the Castle, in which great festivity was observed upon his marriage with Catherine of Arragon; an event that was soon followed, within the same walls, by the untimely and lamented death of that accomplished Prince.

The Castle had now long been the palace of the Prince of Wales annexed to the Principality, and was the habitation appointed for his Deputies the Lords Presidents of Wales, who held it in the Court of the Marches. It would therefore hardly have been supposed, that its external splendour should have suffered neglect, if Powell the Welsh historian, had not related that "Sir Henry Sidney, who was made Lord President

"in 1564, repaired the Castle of Ludlow which is the cheefest house within the Marches, being in great decay, as the Chapell, the Court-house, and a faire Fountaine." Sir Henry's munificence to this stately fabric is more particularly recorded by T. Churchyard, in his poem called "The Worthines of Wales," 4to. Lond. 1578. The chapter is intitled "*the Castle of Ludloe*," in which it is related, that "Sir Harry built many things here worthie praise and memorie." From the same information we learn the following particulars. "Over a chimney excellently wrought in the best chamber, is St. Andrewes Crosse joyned to Prince Arthurs Armes in the hall windowe."

"Prince Arthurs Armes, is there well wrought in stone,

"(A worthie worke, that fewe or none may mend)

"This worke not such, that it may passe alone;

"For as the tyme, did alwaies people send

"To world, that might exceede in wit and spreete;

"So fondrie sorts of works are in that Seate,

"That far so hye a stately place is meete—

"In it besides, (the works are here unnam'd)

"A Chappell is, most trim and costly sure—

f See Speed's Hist. of Great Britaine, p. 884. And compare Shakspeare, Rich. III. A. ii. S. ii. where Buckingham says,

Me seemeth good, that, with some little train,

Forthwith from Ludlow the young prince be fetch'd

Hither to London, to be crown'd our king.

g See Mr. Warren's 2d edit. p. 124. who quotes D. Powell's Hist. of Cambria, ed. 1580: 4to. p. 401. Sir H. Sidney, however, was made lord president in the 2d year of Elizabeth, which was in 1539. See Sidney State Papers, vol. i. Memoirs prefixed. p. 86.

h See also Sidney State Papers, vol. I. p. 144 where Sir Henry relates the situation of Ludlow Castle, &c.

About which "are Armes in colours of sondrie Kings, but chiefly Noblemen." He then specifies in prose, "that Sir Harry Sidney being lord President, buylt twelve rounes in the sayd Castle, which goodly buildings doth shewe a great beautie to the same. He made also a goodly Wardrobe underneath the new Parlor, and repayred an old Tower, called Mortymer's Tower, to keepe the auncient Records in the same; and he repayred a fayre rounge under the Court house, to the same entent and purpose, and made a great wall about the woodyard, and built a most brave Condit within the inner Court: and all the newe buildings over the gate Sir Harry Sidney (in his daies and governement there) made and set out to the honour of the Queene, and glorie of the Castles. There are in a goodly or stately place set out my Lord Earle of Warwicks Armes, the Earle of Darbie, the Earle of Worcester, the Earle of Pembroke, and Sir Harry Sidneys Armes in like maner: al these stand on the left hand of the Chamber. On the other side are the arms of Northwales and Southwales, two red Lyons and two golden Lyons, Prince Arthurs. At the end of the dyning Chamber, there is a pretie device how the Hedgehog brake the chayne, and came from Ireland to Ludloe. There is in the Hall a great grate of Iron of a huge height."—Sir

† Viz. Of the following persons, "gallantly and cunningly set out,"

Sir Walter Lacie	Sir Harry Sidney L. P.
Jeffrey Genyville	Sir A. Corbet Knt. Vice-President.
Roger Mortymer	Sir Tho. Dynham Knt.
Leonell Duke of Clarence	J. Scory Bp. of Hartford [Hereford]
Edmond Earle of Marchy	N. Bullingham Bp. of Worcester.
Richard Earle of Cambridge	N. Robinson, Bp. of Bangor.
Richard Duke of Yorke	R. Davies, Bp. of St. David's.
Edward IV.	T. Davies, Bp. of St. Asaph.
Henry VII.	Sir J. Crofts Knt. Controller.
Henry VIII.	Sir J. Throgmorton Knt. &c.
W. Smith Bishop of Lincolne Lord	Sir Hugh Cholmsley Knt.
President of Wales.	Sir Nich. Arnold Knt.
Jeff. Blythe Bish. of Coventrie and	Sir G. Bromley Knt. &c.
Litchfield L. P.	William Gerrard, Lord Chauncellor
R. Lee Bp. of Coventrie and Litch-	of Ireland &c.
field L. P.	Charles Foxe Esquier and Secretorie.
J. Vessie Bp. of Exeter L. P.	Ellice Price Doctor of the Lawe.
R. Sampson Bp. of Coventrie and	Edward Leighton Esq.
Litchfield L. P.	Richard Seborne Esq.
J. Dudley Earle of Warwick L. P.	Richard Pates Esq.
Sir William Herbert L. P.	Rafe Barton Esq.
N. Heath Bp. of Worcester L. P.	George Phetyplace Esq.
Gilbert Browne [Bourne] Bp. of Bath	William Leighton Esq.
and Wells L. P.	Myles Sands Esquier.
Lord Williams of Tame L. P.	

\* "Device of the lord President." Two Porcupines were the ancient crest of the Sidneys.



Henry Sidney caused also many salutary<sup>1</sup> regulations to be made in the Court.

In 1616 the Creation of Prince Charles (afterwards King Charles I.) to the Principality of Wales, and Earldom of Chester, was celebrated here with uncommon magnificence. It became next distinguished by "one<sup>m</sup> of the most memorable and honourable circumstances in the course of its history," THE REPRESENTATION OF COMUS in 1634, when the Earl of Bridgewater was Lord President, and inhabited it. A scene<sup>n</sup> in the Mask presented both the Castle and the Town of Ludlow. Afterwards, as I have been informed, Charles the first, going to pay a visit at Powis Castle, was here splendidly received and entertained, on his journey. But "pomp, and feast, and revelry, with *mask*, and "antique pageantry," were soon succeeded in Ludlow Castle by the din of arms. During the unhappy Civil War it was garrisoned for the King. In the summer of 1645, a force of near 2000 Horse and Foot, drawn together out of the garrisons of *Ludlow, Hereford, Worcester, and Monmouth*, were by a less number of the rebels<sup>o</sup> defeated near Ludlow. The Castle was at length delivered up to the Parliament on the 9th of June 1646.

No other remarkable circumstances distinguish the history of this Castle, till the Court of the Marches was abolished, and the Lords Presidents were discontinued, in 1688. From that period its decay commenced. It has since been gradually stripped of its curious and valuable ornaments. No longer inhabited by its noble guardians, it has fallen into neglect; and neglect has encouraged<sup>p</sup> plunder. The appointment of a Governor, or steward of the castle, is also at present discontinued. Butler enjoyed the stewardship, which was a lucrative, as well as an honourable post, while the principality-court existed. And, in an apartment over

<sup>1</sup> See Sidney State Papers, vol. i. p. 143. "Sir Henry Sydney to the Lords of the Council, with his Opinion for Reformation of the Disorders in the "Marches of Wales:" in which are stated the great sums of money he had expended, and the indefatigable diligence he had exerted in the discharge of his office.

See also, in consequence of his care, "Orders sett downe by the Queenes most excellent Majestie, with th<sup>e</sup> Advice of her Privie Counsell, for the Discretion and Reformation of her Highnes Courte in the Marches of Wales, An. 1576." Sidney State Papers, vol. i. p. 170. &c.

<sup>m</sup> See Mr. Warton's 2d ed. p. 125.

<sup>n</sup> See Comus, p. 133.

<sup>o</sup> See Sir E. Walker's Hist. Discourses. Fol. p. 129.

<sup>p</sup> "It will be no wonder that this noble Castle is in the very perfection of decay, when we acquaint our readers, that the present Inhabitants live upon the sale of the materials. All the fine Courts, the Royal Apartments, Halls, and Rooms of State, lie open and abandoned, and some of them falling down." Tour through Great Britain, quoted by Grose, Art. LUDLOW CASTLE.

See also two remarkable Instances related by Mr. Hodges in his *Account of the Castle*, p. 39.

<sup>q</sup> When Mr. Grose published his *Antiquities*, "a sort of governor" he says, "was still appointed to the Castle." But see Mr. Hodges's *Account*, p. 44.



the gateway of the Castle, that inimitably facetious poet wrote the first part of Hudibras.

In the account of Ludlow Castle, prefixed to Buck's Antiquities, published in 1774, which must have been written many years before, it is said, "Many of the Royal apartments are yet entire; and the sword, with the velvet hangings, and some of the furniture are still preserved." And Grose in his Antiquities, published about the same time, extracting from the Tour through Great Britain what he pronounces a very just and accurate account of this Castle, represents the Chapel having abundance of Coats of Arms upon the pannels, and the Hall decorated with the same ornaments, together with lances, spears, firelocks, and old armour. Of these curious appendages to the grandeur of both, little perhaps is now known. Of the Chapel, a circular building within the inner court is now all that remains. Over several of the stable doors, however, are still the arms of Queen Elizabeth, and the Earl of Pembroke. Over the inner gate of the castle, are also some remains of the arms of the Sidney family, with an inscription denoting the date of the Queen's reign, and of Sir Henry Sidney's residence, in 1581, together with the following words, *Hominibus ingratis loquimini lapides*. No reason has been assigned for this remarkable address. Perhaps Sir Henry Sidney might intend it as an allusion to his predecessors, who had suffered the stately fabric to decay; as a memorial also, which no successor might behold without determining to avoid its application: "nonne ipsam domum metuet, ne quam vocem eliciat, nonne parietes conscios?"

A gentleman, who visited the Castle in 1768, has acquainted me, that the floors of the Great Council Chamber were then pretty entire, as was the stair-case. The covered steps leading to the Chapel were remaining, but the covering of the Chapel was fallen: yet the arms of some of the Lords Presidents, painted on the walls, were visible. In the Great Council Chamber was inscribed on the wall a sentence from 1. Sam. xii. 3. All of which are now wholly gone. The person, who shewed this gentleman the Castle, informed him that, by tradition, the Mask of COMUS was performed in the Council Chamber.

From the valuable collections of the same gentleman I have been also favoured with several curious extracts, relating to the earliest history of the Castle, and to its connexion with the history

\* Buck's Antiquities, vol. ii. p. 3. Mr. Hodges, in his *Account of Ludlow Castle*, observes more generally that "it was in one of the outer towers of this castle that Butler wrote his incomparable Hudibras." p. 45.

See Mr. Hodges's *Account of the Castle*, p. 29. *The Ludlow Guide*, p. 32. And Harl. MSS. 6121. fol. 46.

\* Cicero pro Caelio, sect. 25.

\* Mr. Dovaston of the Nursery, near Oswestry.

\* Mr. Warton says in the Hall, or in one of the Great Chambers, 2d. ed. p. 124.

of the Marches. The Welsh, or Ancient Britons, were never wholly conquered, but were by degrees at length driven into the mountainous and inaccessible part of this Island, whence, under their kings and princes, they made frequent incursions on the bordering inhabitants; which was the occasion of this and many other castles to be built, for the defence of the country against the Welsh. Several towns and castles on the frontiers of Wales were built about the time of the Norman conquest; from which, it has been also said, that the possessors frequently fell into the low or flat countries, and exceedingly molested the Welsh.

When the Title of Mercia was extinguished in the Monarchy of the whole Isle, the name from the nature of the thing was still retained in the counties bordering upon Wales and Scotland, from the known Saxon word *meare*, signifying a *note*, or *mark*, and by way of common speaking at last applied to boundaries of counties. Hence came the title of Lords *Marchers*, who procured their feignories by right of conquest, having an authority from the King for that end. For, the kings of England, perceiving the difficulty of effecting the conquest of Wales by any great army, offered to several English nobility and gentry the grant of such countries, as they could win by their own force and expence, from their enemies the Welsh. They also permitted them and their heirs to hold the land conquered of the Crown, freely, *per Baroniā*, with the exercise of royal jurisdiction therein. They were therefore stiled *Lords*, or *Barons Marchers*. But the foundation of their title was by assumption and permission, and not by grant: for no record of any grant having been given to a Lord of the Marches, to possess the authority annexed to that dignity, is to be found in the Tower, or in other parts of England. The tenure of these conquered lands, however, was precarious; as it frequently happened, that those estates of which they had taken possession, were recovered by the Welsh; either by composition with the Kings of England, or by the power of arms. In the Marches bordering upon England, the frequent disputes between

\* An Account of Ludlow Town and Castle from the most early times, to the first year of William and Mary, copied by Mr. Dovaston from a MS. of the Rev. Rich. Podmore, A. B. Rector of Copenhall in Co. Sal. of Chester, and Curate of Cundover, Salop, collected with great care from ancient and authentic books.

y Owen's British Remains. 8vo. Lond. 1777. p. 10.

z Mr. Dovaston's MS.

a Owen's British Remains. p. 8.

b The lords of the marches held under the kings of England, by the tenure of serving in wars with a certain number of their vassals; and of furnishing their castles with strong garrisons, and with all military implements.—They possessed in all cases, except the power of granting pardons for treason, *Jura regalia*. See Warrington's Hist. of Wales. 3d ed. vol. i. p. 370. 380.

c Owen's Brit. Rem. p. 8.

d Ibid. p. 9.

e Warrington's Hist. of Wales. 3d edit. vol. i. p. 378.



the Welsh and English, occasioned implacable hostilities, and produced lamentable effects, until the abolition of the regal jurisdiction in the Lords Marchers.<sup>f</sup> Henry VII. who had been peculiarly attached to the prosperity of Wales, as well on account of his birth and education in the county of Pembroke, as of his near descent from that county, applied himself to effect, what he did effect in part, and what his son Henry VIII. completed, the junction of these Lordships with the property of the Crown, and the happy incorporation of Wales with England.

The Court of the President and Council of the Marches was erected by King Edward IV. in honour of the Earls of March, from whom he was descended, as the Court of the Duchy of Lancaster had been before by King Henry IV. in honour of the House of Lancaster.<sup>g</sup>

The Court acted by Commission, and Instructions from the King, from the time of its institution till the making of the Statute in the twenty-seventh year of Henry VIII. by which "the Dominion, Countrey, and Pryncipalitie of Wales, and divers Marches, were divided into xii Shires; whereof viii were antient Counties, and iiii new made Counties. And the Statutes, An. 31, 33, 34, and 35 Hen. VIII, are Recitalls, and Declarations of that Statute, viz. That there shalbe, and remayn a Lord President and Counsaill, &c. with all Officers and Incidents, &c. in Manner and Forme, as it had been before that Tyme used and accustomed." There had been also the Seal of the Marches, which was laid aside by Stat. 4. Hen. VII. whereby it was enacted, that all grants and writings pertaining to the Earldom of March should be under the broad Seal, and not under a special Seal; for this had been a privilege annexed to the estate and possessions of the Mortimers, Earls of March, from whom Edward IV. was descended, and was then abrogated.<sup>h</sup> Beside the officers of the Court, there is extant a list of the Knights and Esquires appointed by Henry VII. in the Marches of Wales "to gyff attendance with soche number of hable persons defensibly, as they may make to assist the King's Commissioners at Lodelow, from tyme to tyme, and to have such fees as hereafter ensueth." For the county of Salop. Sir Robert Corbet, Sir Tho. Leighton, Sir Tho. Cornwall, Sir Tho. Blount: the fee of each of these was 6. 13. 4. Tho. Skreven, Tho. Kynaston, Tho. Mylton, Wm. Leighton, Geo. Mainwaring: the fee of these was 100 shillings.<sup>i</sup>

<sup>f</sup> Owen's Brit. Rem. p. 20.

<sup>g</sup> Mr. Davaston's MS.

<sup>h</sup> See Cambria Triumphans. Fol. 166r. p. 347.

<sup>i</sup> Sidney State Papers, vol. i. p. i. Sir Henry Sydney's Collections "Touchinge the Antiquitie, Auctoritie, and Jurisdiction of the Lord President and Council of the Marches of Wales."

<sup>k</sup> Mr. Davaston's MS.

<sup>l</sup> Ibid.



Amongst other instructions in the 44th year of Queen Elizabeth to Edward Lord Zouch, Lord President, is the following: "And further her Majesties pleasure is, that there shall be one learned Minister allowed, being a Graduate in Divinity, or a Master of Arts, and not haveing any benefice with Cure of Souls, to preach and read the Common Prayer for the Lord President and the whole househould, and shall be always resident with the said Council, and shall have the yearly fee of 50*l*. with diet for himself and one servant, and not to be absent to serve any cure or function."

The Lord President had an allowance to live in great state and grandeur, and had a numerous household to attend him. The other officers of the Court had fees and salaries suitable to their several ranks.<sup>m</sup>

This Court was dissolved by Act of Parliament in the first year of William and Mary, at the humble suit of all the gentlemen and inhabitants of the Principality of Wales; by whom it was represented as an intolerable grievance. The first Lord President was the Lord Rivers<sup>n</sup> 13. Ed. IV, and the last was the Earl of Macclesfield.

<sup>m</sup> Mr. Doyaston's MS. And see Sidney State Papers, vol. i. p. 3, 6. where the "Fees annually allowed to the Counsell and Commissioners, and the Officers Waiges," An. 3. Edw. VI. are set forth.

<sup>n</sup> The Court consisted of the Lord President, Vice-President, and Council, who were composed of the Lord Chancellor, Lord Treasurer, Lord Keeper of the Privy Seal, Lord Treasurer of the King's household, Chancellor of the Exchequer, principal Secretary of State, the chief Justices of England, and of the Common Pleas, the chief Baron of the Exchequer, the Justices of Assize for the counties of Salop, Gloucester, Hereford, and Monmouth, the Justices of the grand Session in Wales, the chief Justice of Chester, Attorney and Solicitor general, with many of the neighbouring Nobility; and with various subordinate officers. See Mr. Hodges's *Hist. Acc. of the Castle*. p. 67, 68.

<sup>o</sup> Mr. Doyaston's MS. See also note *d* in p. 10. in which the Bishop of Worcester is called Lord President; Lord Rivers perhaps might have vacated the Presidentship in the 17th year of Edward IV. The following List of Lords Presidents contains all whom I have hitherto found appointed to that office.

Anthony Lord Rivers: 13. Ed. IV.	John Dudley, Earl of Warwick, afterwards Duke of Northumberland, who was beheaded in 1553.
from Mr. Doyaston's MS.	Sir William Herbert, afterwards Earl of Pembroke, in 1549.
John Alcock, Bishop of Worcester, about 1478; afterwards Bishop of Ely: he died in 1500.	Nicholas Heath, Bishop of Worcester, afterwards Abp. of York, was appointed in the first year of Queen Mary.
William Smith, Bishop of Lincoln: he died in 1513.	Sir William Herbert was soon afterwards re-appointed, and continued Lord President till the 6th of Queen Mary.
Geoffrey Blythe, Bishop of Lichfield and Coventry: he died in 1533.	Gilbert Bourne, Bishop of Bath and Wells, then held the office till Mary's death.
John Voysey or Vesley, Bishop of Exeter.	
Rowland Lee, Bishop of Lichfield and Coventry.	
Richard Sampson, Bishop of Chichester, afterwards of Lichfield and Coventry.	

The situation of the Castle is delightful. It is built in the north-west angle of the town upon a rock, commanding an extensive and beautiful prospect Northward. On the West it is shaded by a lofty hill, and washed by the river. It is strongly environed by walls of immense height and thickness, and fortified with round and square towers at irregular distances. The walls are said to have formerly been a mile in compass; but Leland in that measure includes those of the town. The interior apartments were defended on one side by a deep ditch, cut out of the rock; on the other, by an almost inaccessible precipice overlooking the vale of Corve. The Castle was divided into two separate parts: the castle, properly speaking, in which were the palace and lodgings; and the green, or outwork, which Dr. Stukeley supposes to have been called the *Barbican*. The green takes in a large compass of ground, in which were the court of judicature and records, the stables, garden, bowling-green, and other offices. In the front of the castle, a spacious plain or lawn formerly extended two miles. In 1772 a public walk round the castle was planted with trees, and laid out with much taste, by the munificence of the Countess of Powis.

The exterior appearance of this ancient edifice bespeaks, in some degree, what it once has been. Its mutilated towers and walls still afford some idea of the strength and beauty, which so noble a specimen of Norman architecture formerly displayed. In contemplating its ruin, however, sensations of regret and indignation will arise. For the Castle is now a melancholy monument, exhibiting the irreparable effects of remorseless pillage and unregarded dilapidation. *Baron.*

Sir John Willars, Lord Williams of Thame, co. of Oxon, on the accession of Q. Elizabeth: he died in the first year of her reign.

Sir Henry Sidney, in the 2d of Elizabeth died, in 1586, at Ludlow. Henry Earl of Pembroke, son-in-law to Sir Henry Sidney.

Edward Lord Zouch, who appears from Mr. Davaston's MS. to have been Lord President in 1602.

Ralph Lord Eure, in 1610.

p. So Churchyard describes it:

"It stands right well, and pleasant to the vewes,

"With sweet prospect, yea all the field about."

The lords of the marches, selecting the most agreeable and fertile parts of their territories, erected castles for their own residence, and towns for the accommodation of their soldiers. It was in this manner, that most of the present towns and castles on the frontier of Wales were built. *Warrington's Hist. of Wales.* 3d ed. vol. i. p. 379.

q. Grose's Antiquities.

Itinerary. Itin. iv. p. 70.

• Hodges's hist. Acc. p. 54.

William Lord Compton, afterwards Earl of Northampton, 1627.

John Earl of Bridgewater, 1631, from Mr. Davaston's MS.

Prince Rupert.

Richard Lord Vaughan, Earl of Carbery.

Henry Marquis of Worcester, afterwards Duke of Beaufort.

Sir John Bridgeman.

Charles Earl of Macclesfield.



## JOHN EARL OF BRIDGEWATER

## AND HIS FAMILY.

**JOHN EGERTON, EARL OF BRIDGEWATER**, before whom *Comus* was presented, and whose sons and daughter, Lord Viscount Brackley, Mr. Thomas Egerton, and Lady Alice, performed the characters of the *Brothers* and the *Lady* in the *MASK*, was the second son of that great lawyer and statesman, Sir Thomas Egerton, Lord Keeper of the great seal to Queen Elizabeth, and Lord High Chancellor of England under King James I. who created him Baron of Ellesmere, and Viscount Brackley.\*

Some of his earlier days were spent, as were those of his elder brother Thomas, in the perils of a military life. In 1599 he served, with his brother, under the Earl of Essex, against the rebels in Ireland, when he was knighted, as his brother had been before, at the taking of Cales, under the same commander. Sir Thomas Egerton died<sup>b</sup> at Dublin Castle in September 1599, leaving three daughters by Elizabeth his wife, daughter of Thomas Venables, of Kinderton, in the County of Chester, Esquire.<sup>c</sup>

Sir John Egerton soon afterwards married Lady Frances Stanley,<sup>d</sup> second daughter and coheir of the Earl of Derby, whose widow the Lord Keeper Egerton, his father, married in October 1600.<sup>e</sup>

At the coronation of King James I. he was made one of the Knights of the Bath.<sup>f</sup>

After the death of his father in March 1617, he was almost immediately advanced to the Earldom of Bridgewater; which the King had intended to bestow upon the chancellor himself, and which now, in reverence to his memory, he bestowed upon his son. In the same year he was nominated one<sup>g</sup> "of his Ma-

\* See his Life, in the New Broc. Brit. Fol. vol. v. written by his descendant, the Rev. F. H. Egerton, Prebendary of Durham: one of the most accurate and valuable contributions to the work. See Dr. Kippis's acknowledgement in the Pref. to the Vol.

<sup>b</sup> His body was brought over to England. See King's Vale Royal. p. 208. where there is some account of his funeral: but there is a more minute and curious description of its splendid solemnization, taken from Harl. MSS. 2129. art. 68. fol. 44. in the Topographer, vol. i. p. 126. Lond. 1789.

<sup>c</sup> Collins's Peerage, vol. ii. p. 233. 5th edit.

<sup>d</sup> See note on *Comus*. v. 34.

<sup>e</sup> Sidney State Papers, vol. ii. p. 219.

<sup>f</sup> Collins ut sup.

<sup>g</sup> On the 27th of May 1617. See Dugdale's Baronage. p. 415.

<sup>h</sup> Rymer's Fœdera. vol. xvii. p. 29.—The Council to the Lord President, when they were summoned and officiated, were allowed their diet for themselves and their men, and 6s. 8d. per diem, during their attendance. See Percy Enderbie's Cambria Triumphans. fol. 166r. p. 347.



"jestie's Councillors" to William, Lord Compton, who was then promoted to the Presidentship of Wales and the Marches.

In 1625 he was appointed one of the Commissioners to direct the management of the mines in Cardiganshire, granted by the Crown to Sir Hugh Middleton. Commissions of the Peace having been issued to the several Counties in the same year,<sup>1</sup> he was nominated in those of Bedford, Bucks, Chester, Herts, Middlesex, Northampton, Salop, Denbigh, and Flint. In 1626, he was one of the Commissioners appointed to enquire into the State of the Navy, to take into consideration its debts, and to report such means as might remove its abuses, and augment its credit. In the same year, he was one of those, who were intrusted with the performance of his Majesty's resolution, in order "to raise a present Somme of Money towards the defraying of his great and publique Expences;" a resolution, which directed them "to graunt in Fee Farme, or for terme of Lives or Yeares in Possession or Reversion, all or anie of his Honors, Mannors, Ould Castles, Forests, Chales, Parkes, Landes, Tenements, Woods and other Hereditaments, both in the Survey of his Exchequer, and of his Dutchey of Lancaster." In this memorable year he was also nominated in the General Commission for the Loan-Money, as he was in the Particular Commissions for the same directed to the counties of Herts, Bucks, Chester, and Salop;<sup>2</sup> and was likewise appointed with the Earl of Manchester and others, to make full enquiry concerning excessive fees and payments, exacted by Officers in the Civil and Ecclesiastical Courts.

In 1627 he was in Commission to enquire into the abuses and frauds practised upon his Majesty's Coins; and was also nominated in the same year one of the Commissioners to treat and conclude with the Lord Arnold of Randwicke, and Sir Adrian Pawe, Knight, Lord of Hemelstid, Ambassador Extraordinary from the States General of the United Provinces, and Monsieur Joachimi, Knight, their Ambassador resident in England, upon all Points that might be offered by either party for the public good of Christendom; for the particular defence of the King's Dominions, and of those Provinces; and for the increase of the long continued Amity between both.

In 1628 he was authorized, with others, to commute the punishment of capital convicts (provided they were not convicted of Murder, Rape, Witchcraft, Highway Robbery, Burning of Houses, or Burglary), by sending those, who might possess strength of body, or other ability, on foreign discoveries, or on services beyond the seas; from whose labours advantage might be derived to that society, which they had injured.

<sup>1</sup> Rymer's Fœd. vol. xviii. p. 67.

<sup>2</sup> Ibid. p. 566. &c. <sup>1</sup> Ibid. p. 758. <sup>m</sup> Ibid. p. 786. <sup>n</sup> Ibid. p. 835.

<sup>o</sup> Ibid. p. 845. <sup>p</sup> Ibid. p. 970. <sup>q</sup> Ibid. p. 975. <sup>r</sup> Ibid. p. 1050.

The humanity and justice of two other Commissions, in which he was soon afterwards nominated, bespeak the exemplary vigilance of the government: in the one, dated in 1630, the commissioners were directed to relieve the poor and impotent; to encourage the industrious, and to punish the idle; and to perform various "other public services for God, the King, and the Commonwealth:" in the other, dated 1631, to examine all Differences which should arise between any of the Courts of Justice, or between the Officers and Judges of them, concerning Jurisdiction; by questions on which subject the distribution of justice had been impeded.

In 1631 he was promoted to the Presidentship of Wales and the Marches, and became, in consequence, Lord Lieutenant of the Counties of Salop, Hereford, Gloucester, Monmouth, Glamorgan, Caermarthen, Pembroke, Cardigan, Flint, Caernarvon, Anglesea, Merioneth, Radnor, Brecknock, Montgomery, and Denbigh; the four last of which were the new made shires, mentioned by Sir Henry Sidney in the account of Ludlow Castle, and the eight preceding, the shires of ancient date: all which, united to the four English counties, constituted, by the statute of Henry VIII. the Lord President's extensive domain. Mr. Collins and Mr. Warton have both stated the 12th of May 1633, as the day of his appointment to this office, and have referred to Rymer's *Fœdera*, vol. xix. p. 449, where indeed his *Instructions* appear to have been then signed. Yet in a Commission dated the 23d of February 1632, similar to that in which he had been named in 1628, he is described "Lord President of our Council, established within the Principality and Marches of Wales." But the following original letter best elucidates this part of his history, and fixes the date of his promotion in 1631. *The King's Majesty's Letter to the Rt. Hon. John Earl of Bridgewater to appoint him Lord President.*

"Charles Rex. Right trusty and right well beloved Cousin and Councillor, We greet you well. Whereas by certain Instructions given by us to our right trusty and right well beloved Cousin William late Earle of Northampton, dated the 8th day of April in the 1st year of our reign, Wee did appoint the said Earle to be Lord President of our Council in the Dominion, and Principalitie of Wales, and the Marches of the same, during our

\* Rymer's *Fœd.* vol. xix. p. 231.

† Ibid. p. 279.

‡ Collins says *Worcester*. The Act 34. and 35. Hen. VIII. c. 26. says *Gloucester*.

§ See p. 16.

|| *Monmouth* had been dismembered from Wales, an. 270. Hen. VIII.

¶ Rymer's *Fœd.* vol. xix. p. 406.

‡ Extracted from a MS. folio book of Rules and Orders of the Lords Presidents of Ludlow Castle, and other State Papers belonging to the government of the Marches of Wales, beginning 15th September 1586, and ending 24th July, 9th Carol. I. in the possession of Mr. Dovaston of the Nursery near Oswestry.



Will and Pleasure, and did by the same Instructions name and elect diverse Lords, and others therein named, to be of our said Council, and did thereby give and grant, unto the said late Lord President, and the rest of our said Council, diverse powers and authorities, as in and by the Instructions appeareth. Wee desire, our of continuance of quietness and good government of our Subjects within the said Dominion, Principalitie, and Marches, by the placing and continueing of a President and Councell there, as heretofore hath been used, for the good and indifferent administration of Justice to our subjects of those Parts, and for the good Opinion conceived by Us of you, and your wisdom, discretion, dexteritie, fidelitie, courage, and integritie in the Execution of Justice without respect of persons, have made choice of you, and hereby doe appoint you to bee President of our said Council, during our Will and Pleasure, and doe give and grant unto you all such the same and the like powers, authorities, allowances, and preheminences, as in or by the said Instructions were given, or granted, or mentioned to be given or granted, unto the said late Earle. Given at our Court at Greenwich the 26th day of June in the 7th year of our Reign 1631."

But he did not immediately enter upon his official residence at Ludlow Castle. The following Letter was sent by him to the Privy Council at Ludlow, for the registering and reading his Instructions for the government and order of the Household of the Castle, and Courts of Judicature of the Principality.

"After my hearty Commendations,

In respect that some Extraordinary Occasions preventing my Coming to Ludlowe (which I fully intended) the last Sommer have caused me to defer the same untill a farther tyme, I have nowe thought fitt (in respect of the Succeeding Terms there) to send the Instructions signed by his Majesty unto you, that they may be publickly read and registered in the Courts, as in the last article is appointed to be done, so that the benefit and advantage of the Alterations and Additions therein may be made known to all the Members thereof, and the rest of his Majesties loveing Subjects in those Parts, according to the directions in the Instructions geven, and soe wishing the Welfare of yourselves, and that Council in the Marches established, I bid you farewell, and rest

28. Octobris 1633. Your very loveing and well wishing friend

"To the Right Worlhipfull my very loveing and well respected friendes Sir

Jo. Brydgesman knt. Chief Justice of

Chester, Sir Nich. Overbury, and Sir

Marmaduke Lloyd, knights, and Edward Waties Esq."

JO. BRIDGEWATER."



Then follows in the MS. the entry of his *Instructions*, which are closely written on thirty-three sides of a large folio in a small law-hand, and contain fifty-five Rules and Orders; to which are affixed the attestation of their having been examined, by Noye, the Attorney General, dated May 8. 1633, and the Lord Keeper Coventry's order for their inrollment, dated May 17. 1633.

Of the attention which the Earl paid to the duties of his station, although not resident at the Castle, another original letter presents a particular instance. It is directed to the same persons, as the preceding is.

"After my very hearty Commendations.

I have received your letter concerning the *Prohibitions* granted out of the King's Bench, upon the information exhibited by Mr. Eusebii his Majesties Attorney General, by the relation of John Turner of Codrington against John Turner of Colwal, and with it a copy of the prohibition, and a breviate of the information, and the defendants answers. Though nothing can at this time be done therein, in respect of the Judges absence and the tyme of the year, yet I shall be willing when time serves to prevent, as much as I may, the multitude of those prohibitions, which that I may the better effect, I shall entreat and advise you to be careful in the Pursuance of the Instructions, which will in time of itself be able to outwork the Surmises and Suggestions of such as be over forward to sue out prohibitions, when they shall see that all the Advantage they shall get thereby is but the delay of their Adversaries, and the expence of their own Moneys. And for the effecting of what I desire herein, I would have you to observe what Councillors or Attorneys they be, that draw on prefer such bills as may occasion this unbecoming Clashing of his Majesties Courts one against another; that by admonition and reprehension they may be kept within the limits and bounds of such practice as becometh them, not drawing on impertinent questions between his Majesties Courts, and vexatious proceedings on his Majesties Subjects, by such their faulty and unbecoming courses and advice; for unless some order be taken to this purpose, I doubt of the Good Success which I wish, and thus with my Good Wishes unto you all I rest

Your very loving friend

JO. BRIDGEWATER."

To his acquisition of this honourable post the *Mask* of *Comus* owes its foundation. He had probably been long acquainted with Milton, who had before written *Arcades* for the

<sup>b</sup> From Mr. Dowaston's MS. See also Rymer's *Fœdera*. vol. xix. p. 449. No. where these instructions fill more than fifteen pages in folio.

<sup>c</sup> From Mr. Dowaston's MS.

<sup>d</sup> For Milton "lived in the neighbourhood; and, as in writing the *Mask* for Harefield, was partly from that circumstance employed to write *Comus*: "which yet was exhibited at Ludlow Castle on account of Lord Bridgewater's appointment to the principality-court of Wales." Mr. Warton's 2d ed. of *Milton's Poems*. p. 128. See also note *d* in p. 2.

Countess of Derby, and who, it has been supposed, wrote also, while a student at Cambridge, his Elegiac Ode on the Marchioness of Winchester, in consequence of his acquaintance with the Egerton family. "I have been informed from a manuscript of Oldys," says Mr. Warton, "that Lord Bridgewater being appointed Lord President of Wales, entered upon his official residence at Ludlow Castle with great solemnity. On this occasion he was attended by a large concourse of the neighbouring nobility and gentry. Among the rest came his children; in particular, Lord Brackley, Mr. Thomas Egerton, and Lady Alice,

——— "to attend their father's state,

"And new-intrusted scepter.——"

"They had been on a visit at a house of their relations, the Egerton family in Herefordshire; and in passing through Haywood forest were beighted, and the Lady Alice was even lost for a short time. This accident, which in the end was attended with no bad consequences, furnished the subject of a MASK for a Michaelmas festivity, and produced *Comus*. Lord Bridgewater was appointed Lord President, May 12, 1633. When the perilous adventure in Haywood forest happened, if true, cannot now be told. It must have been soon after. The MASK was acted at Michaelmas 1634." Sir John Hawkins has also observed, that this elegant poem is founded on a real story: his account of which, though less particular, agrees with that of Oldys. Lawes, in his Dedication to Lord Brackley, perhaps alludes to the accident, in stating that the "poem received its first occasion of birth from himself, and others of his noble family." The adventure, however, could not have happened soon after the Earl of Bridgewater's appointment to the Presidentship; for, it appears by the King's letter, that he was appointed Lord President June 26, 1631, and by his own letter to the Privy Council, dated Oct. 28, 1633, that he had not been at Ludlow since his appointment. Probably the Earl and his family came to Ludlow in the summer of 1634, and the accident might have happened not long after their arrival. The expression, "his new-intrusted scepter," might otherwise seem to imply, that their arrival had immediately followed his appointment.

While the King was in Scotland in 1633, he had been empowered, with others, to issue commissions under the great Seal, for the transaction of affairs in Ireland; and, in case of infectious sickness, tumult, or accident, which might not conveniently wait for the royal resolution, to act as he and his colleagues might think best. In the same year he had been named in the re-

<sup>e</sup> See Mr. Warton's 2d ed. of Milton's Poems, p. 303.

<sup>f</sup> Mr. Warton's note on *Comus*, ver. 34.

<sup>g</sup> Hist. of Music, vol. iv. p. 52.

<sup>h</sup> Rymer's Fœd. vol. xix. p. 468.

<sup>i</sup> Ibid. p. 487.



markable Commission for Causes Ecclesiastical, and had also been appointed to examine into the new offices and fees both of the Civil and Ecclesiastical Courts.

In 1635 he lost his Countess, who died on the 17th of March, aged fifty-two: she is described on the monument to the memory of the Earl, as "a wife worthy such a husband, by whom he was blest with a numerous and virtuous offspring, four sons and eleven daughters; and on the monument to her own memory, as "unparalleled in the gifts of Nature and Grace, being strong of constitution, admirable for beauty, generous in carriage, of a sweet and noble disposition, wise in her affairs, cheerful in her discourse, liberal to the poor, pious towards God, and good to all."

Amid the tumults which soon afterwards commenced in England, he was still employed in performing the commands of his royal master, to whom he was a faithful and an active servant. In September 1640, the King being in the North with his army, he was in Commission to issue directions to the Earl of Arundel, his Majesty's Captain-General on this side Trent; to suppress all riotous attempts; and to provide for the peace and safety of the kingdom: and in August 1641, on the King's going into Scotland, he was again commissioned for similar purposes. When the Civil War had unhappily begun, the fortress, which he governed, as Lord President of Wales, was garrisoned for his Majesty; but he lived to lament the surrender of it to his enemies, and to see soon afterwards those dreadful evidences of a kingdom divided against itself, the murder of its king, and the overthrow of its constitution.

He died on the fourth of December 1649. Three of his sons, and also three of his daughters, died before him. His character affords a most exemplary object of imitation to men of rank, wealth, and talents. "He was endowed with incomparable parts, both natural and acquired, so that both Art and Nature did seem to strive which should contribute most towards the making him a most accomplished Gentleman; he had an active body, and a vigorous soul; his deportment was graceful, his discourse excellent, whether extemporary or premeditated, serious or jocular, so that he seldom spake, but he did either instruct or delight those that heard him; he was a profound Scholar, an able Statesman, and a good Christian; he was a dutiful Son to his

<sup>k</sup> Rymer's Fœd. vol. xix. p. 514.

<sup>l</sup> In the church of Little-Gaddesden in Hertfordshire near Ashridge.

<sup>m</sup> In the same church. Rymer Fœd. vol. ix. p. 439. Ibid. p. 481.

<sup>p</sup> See Ludlow Castle *supra* p. 13. During the Rebellion, the King, in his flight from Wales, stayed a night in this garrison. (See *Liter. Carolinum* in Mr. Gutch's Col. Cur. vol. ii. 443. "Wednesday Aug. 6th 1645, at OLD RADNOR, Supper, a Yeoman's house, the Court dispersed. Thursday the 7th to LUDLOW CASTLE, no Dinner, Col. Wodehouse. Friday the 8th to BARDONNORTH, &c."

<sup>q</sup> From the inscription on his monument.



"Mother the Church of England in her persecution, as well as in her great splendour: a loyal Subject to his Sovereign in those worst of times, when it was accounted treason not to be a traitor. As he lived 70 years a pattern of virtue, so he died an example of patience and piety." His learning has been considered by Mr. Warton as a fortunate circumstance, because it enabled at least one person of the audience, and him the chief, to understand the many learned allusions in *Comus*.

JOHN, LORD VISCOUNT BRACKLEY, his third, but eldest surviving Son, who performed the part of the *Blind Brother* in *Comus*, succeeded to the Earldom of Bridgewater. He had been appointed *Custos Rotulorum* of the County of Salop, from which office he was displaced by Oliver Cromwell, and to which he was restored in May 1660.

In 1642 he married Elizabeth daughter of William then Earl, afterwards Marquis and Duke of Newcastle. In the

See his 2d edit. of Milton's Poems, p. 128

the *Register*, p. 657.

In *Layen's First Book of Ayres* is the following curious *Epithalamium* on the Anniversary of their Marriage, dated July 22, 1642, the words by Mr. (Afterwards Sir John) *Birkenhead*; the music by H. *Lewes*.

The Day's return'd, and so are we, to pay  
Our Offering up this great Thanksgiving Day.

Though it now rises, it ne'er did fall:  
Whose Honour shall as lasting prove,  
As our Devotion or their Love.

Then let's rejoice, and by our Joy appear,  
In this one Day we offer all the Year.

See the bright Pair, how amissly Kind,  
As if their Souls were but this Morning join'd:

As the same Heart in Pulse's cleft,  
Thus for the Right Aime, that the Left;

So His and Her's in several parts  
Are but two Pulse's, not two Hearts.

Then let's rejoice, &c.

Let no bold Forraign noise their Peace remove,  
Since nothing's strong enough to shake their Love,

Bless Him in Her's, Her in His Arms,  
From suddain (true or false) Alarms.

Let ev'ry Year fill up a score,  
Born to be One, but to Make more:

Then let's rejoice, &c.

This Day Ten years to Him and Her did grant,  
What Angels joy, and Joys which Angels want:

Our Lady-Day, and our Lord's too,  
Twere fit to rob it of its due,

Its of both Gender, Her's and His,  
We stay'd twelve Months to welcome this.

Then let's rejoice, &c.

troublesome times which followed, he appears to have been in danger of imprisonment. For, in his *Counsels, Book of Meditations* &c. 8vo. in a P. 324 for her Husband, written under such an apprehension. This information is derived from the *Gentleman's Magazine*, vol. 82, p. 1163. where a Correspondent, signing himself A LOVER OF BRIDGEWATER (and who, if I mistake not, is an elegant poet and profound antiquary,) informs the world, that "he is in possession of a MS. 8vo. volume, entitled *The Copies of certain false Papers left by the Right Hon. Elizabeth Countesse of Bridgewater, collected and transcribed together here since her death, Anno Dom 1663.*" All which is evidently the fair hand of an Amantissimus, and under it is the Earl's attestation and subscription—*Examined by J. Bridgewater.* This MS. which has never been out of the hands of the Countess and descendants, is certainly a proof of a very uncommon piety at least, which in the accounts of her has not been at all exaggerated, and which, combined with her beauty, her accomplishments, her youth, her descent, and the pathetic epitaph on her death, of that husband who was himself distinguished for all learned and amiable qualities, appears to me, who, however, confess myself a partial judge, eminently curious and interesting. Yet I am aware that the unusual strain of religion, which breaks forth on every occasion, is open to the jeits and sneers of light-hearted and unfeeling people; for which reason it is a treasure that shall never, with my consent, be unlocked to the profane eye of the public at large. It consists of Prayers, Confessions, and Meditations, upon various occasions."

After the Restoration of King Charles II. the abilities of this Nobleman were particularly noticed. In 1662 he was appointed with the Lord Chancellor, and the Bishop of London to manage the Conference of the Two Houses of Parliament upon the Bill for Uniformity.

"On the 14th of May 1663 he was chosen High Steward of the University of Oxford, having on the same day been previously created M. A. And the Congratulations of that venerable and learned Body were paid to him in the following Epistle:

"To the Right Honourable John Earle of Bridgewater.  
Honoratissime Domine

Quanta et quam effusa nostra lætitia est, enarrare vix possumus, quod ad eam Judicem de Causis nostris referre liceat, quem Rostra non minus quam Tribuna ostendunt, cui multis doctibus ornato ipsi Tituli vix quicquam luminis asserre videntur, nihil autoritatis; his enim ablati magnus tamen ab omnibus judicabere, cujus in animo Mulae, et jura ample habitant, quæ nostris solent premi angustiis: eaque inveniunt spatia, in quibus vim suam omnem et Ars et Virtus possint explicare. In te læti

\* Kennet's Register. p. 657.

† Reg. Convoc. Univ. Oxon.

x Ibid.



cernimus quicquid in Majoribus vestris olim effloruit, sit hoc illis insuper laudi, quod tibi Mores cum Titulis suis tradiderint, et, termino licet vitæ dato, nullum tamen Gloriæ posuerint, siquidem cum reliquere, qui priorum operum famam amplioribus propagaret. Ita tibi in Patrimonium cedunt benefaciendi causæ; quotque adstant Clientes, tot antiquæ Domus exhibentur imagines; nec enim gratus unquam fuit generis splendor, nisi eodem tempore pulchra faceres, quo magna potuisses, et avitas curas cum avitis opibus conjungeres. Quin sciat tandem togata Gens (quod olim sensit Respublica) quantum a vestro nomine Jura pendeant; sentiant Artes et Literæ (quæ solæ Te Civem nobis dedere) quantum tibi debeant, tum quod Liberæ sint, tum quod coli mereantur. Sed suscepto licet Seneschalli Munere, nondum tamen plenus beneficio locus est, nisi te propiori nexu addictura sit Academia. Curis nempe vestris non tantum, sed palmis, sed Trophæis opus est. Itaque illa leves suos Titulos tibi apponit, ut vestra inde Decora sibi vendicet, et Diplomate donando hoc petit, ut non tam Jura patrocínio, quam honores nostri Titulis vestris muniantur.

E Domo Convocationis

Devotissima

Maii 14, 1663.

Academia Oxoniensis."

As a mark of his grateful and pious respect, he afterwards presented to them the picture of his grandfather, Lord Ellesmere, who had been their Chancellor.

The gratification, which this honourable appointment must have afforded him, was, however, suddenly interrupted. In the succeeding month his beloved and accomplished Countess died; a Lady, whom (as Granger elegantly observes) the virtues and the graces conspired to render one of the best and most amiable of women. She had enriched his family with six sons, and three daughters, of all which children three died in their infancy; the rest were described with exquisite tenderness on the monument erected to her memory, as "still the living pictures of their deceased Mother, and the only remaining comforts of their disconsolate Father." "She was a Lady" as the elegant inscription relates "in whom all the accomplishments both of body and mind did concur to make her the glory of the present, and example of future ages; her beauty was so unparalleled, that it is as much beyond the art of the most elegant pen, as it surpassed the skill of several the most exquisite pencils that attempted it, to describe, and not to disparage it. She had a winning and an attractive behaviour, a charming discourse, a most obliging conversation; she was so courteous and affable to all persons,

Gutch's Wood's Annals. Univ. Ox. vol. ii. p. 957. It is placed in the Picture Gallery. But the best picture of Lord Chancellor Ellesmere is in the Duke of Bridgewater's collection.

<sup>z</sup> Biog. Hist. vol. iii. 8vo. ed. note p. 21.

<sup>a</sup> In Little-Gaddesden Church.



"that she gain'd their love, yet not so familiar as to expose her  
 "self to contempt: She was of a noble and generous soul, yet of  
 "so meek and humble a disposition, that never any woman of  
 "her Quality was greater in the world's opinion, and less in her  
 "own: The rich at her table daily tasted her hospitality, the poor  
 "at her gate her charity; her devotion most exemplary, if not  
 "inimitable; witness (besides several other occasional Medita-  
 "tions and Prayers, full of the holy transports and raptures of a  
 "sanctified soul) her divine Meditations upon every particular  
 "Chapter in the Bible, written with her own hand, and never  
 "(till since her death) seen by any eye but her own, and her  
 "then dear, but now sorrowful husband, to the admiration both  
 "of her eminent piety in composing, and of her modesty in con-  
 "cealing. Then she was a most affectionate and observing wife  
 "to her husband, a most tender and indulgent mother to her  
 "children, a most kind and bountiful mistress to her family. In  
 "a word, she was so superlatively good, that language is too nar-  
 "row to express her deserved character: her death was as re-  
 "ligious, as her life was virtuous. On the 14th day of June in  
 "the year of our Lord 1663, of her own age thirty seven, she  
 "exchanged her earthly coronet for an heavenly crown. Prov.  
 "xxi. 28, 29. *Her Children rise up and call her blessed, her Husband  
 "also, and he praiseth her. Many daughters have done virtuously,  
 "but thou excellest them all."*

His grief appears to have been indelible, however it might  
 have admitted temporary consolation; and he desired it to be re-  
 corded in those simple terms which, while they shew that "the  
 "loss of her could never from his heart," prove also the impressive  
 eloquence of unaffected sorrow. The fine lines of Pope, on  
 another Countess of Bridgewater, distinguished likewise by her  
 beauty and accomplishments, may awaken our admiration more  
 powerfully, but not our sensibility.

On the 13th of February 1666, he was sworn of the Privy  
 Council: and though he did not comply with all the measures of  
 those times, yet he continued a Privy Counsellor during the re-  
 mainder of King Charles the second's reign, as appears by his

b See the inscription on his monument, p. 31.  
 c. Par. Lost. B. ix. 612.

d Epistle to Mr. Jervais, v. 45.

—Beauty, waking all her forms, supplies  
 An Angel's sweetness, or Bridgewater's eyes.  
 Muse! at that Name thy sacred sorrows shed,  
 Those tears eternal, that embalm the dead:  
 Call round her Tomb each object of desire,  
 Each purer frame inform'd with purer fire:  
 Bid her be all that cheers or softens life,  
 The tender sister, daughter, friend, and wife:  
 Bid her be all that makes mankind adore;  
 Then view this Marble, and be vain no more!

e Collins ut supr.

being again sworn in 1679, when the old Council was dissolved, and a new one constituted. His many efforts may be seen in a *Collection of Privileges* (printed in an octavo volume) from 1641 to 1737.

In this, as well as in the succeeding reign, he was also Lord Lieutenant and Chief Roturum of the Counties of Bucks, Lancashire, Northamptonshire, and Herts.

In 1667, he was appointed to examine into the application of the several Sums of Money granted to his Majesty, for maintaining the War against the Dutch.

In 1668 he was appointed one of the Commissioners of Trade and Plantations.

In 1672 he was elected High Steward of Wycombe, in the County of Bucks.

In 1675 he took an active part against a Bill, entitled "An Act to prevent the dangers which may arise from persons affected to Government," an Act, which occasioned so much opposition, that it was carried only by a Majority of two voices in the House of Peers. The opposing Lords were looked upon as of the Country party. In the same year, on the rejection of a motion made in the House of Peers for an Address to the King to dissolve the Parliament, he, with twenty-one other Lords, who were all that were in the House early enough to protest, before the Parliament was prorogued, entered his dissent to the vote that passed.

Sir Henry Chauncy, who was well acquainted with this Earl, relates the following particulars of him in his *History of Hertfordshire*: "He was a person of middling stature, somewhat corpulent, with black hair, a round visage, a modest and grave aspect, a sweet and pleasant countenance, and a comely presence. He was a

<sup>1</sup> Collins ut supr.

<sup>2</sup> In pages 13, 19, 21, 23, 24, 29, 32, 33, 38, 40, 41, 43, 46, 48, of the *Collection*.

<sup>3</sup> Collins ut supr.

<sup>4</sup> Ibid. and Kenner's *Hist. of Eng.* fol. vol. iii. p. 286.

<sup>5</sup> King Charles II. on his Restoration, established a Council of Trade, for keeping a controul and superintention upon the whole Commerce of the Nation, and appointed Commissioners, till 1669, when a Board of Trade and Plantations was established by Act of Parliament. A new Commission was issued in 1669, in which also the Earl of Bridgewater is nominated. See *Beaumont's Register*. Part. iii. p. 39. et 1786.

<sup>6</sup> Langley's *Hist. and Antiq. of the Hundred of Delborough, Co. of Bucks.* 4to. 1797. p. 77.

<sup>7</sup> *Parliament. Debates*, vol. i. p. 72. — See also *House Hist. of Eng.* 8vo. edit. vol. viii. p. 14.

<sup>8</sup> *Rapin Hist. Eng.* fol. vol. ii. p. 677. note.

<sup>9</sup> *Parl. Debates*, vol. i. p. 168.

<sup>10</sup> Collins's *Peerage*, 3d edit. p. 816.

<sup>11</sup> Mr. Warton has observed, that his account of his person perfectly corresponds with Milton's description of his beauty and deportment while a boy: and the panegyric, it may be supposed, was as justly due to his Brother Thomas.



"learned man, delighted much in his Library, and allowed free access to all, who had any concerns with him. His piety, devotion in all acts of religion, and firmness to the established Church of England, were very exemplary; and he had all other accomplishments of virtue and goodness. He was very temperate in eating and drinking; but remarkable for hospitality to his neighbours, charity to the poor, and liberality to strangers. He was complaisant in company, spoke sparingly, but always very pertinently; was true to his word, faithful to his friend, loyal to his Prince, wary in Council, strict in his justice, and punctual in all his actions.

He died in 1686, and was buried at Little Gaddesden, where there is a Monument to his Memory with an inscription, recording that he "desired no other memorial of him, but only this.

"That having (in the 19th year of his age) married the Lady Elizabeth Cavendish, daughter to the then Earl, since Marquis, and after that Duke of Newcastle, he did enjoy (almost 22 years) all the happiness that a Man could receive in the sweet society of the best of wives, till it pleased God in the 41st year of his age, to change his great felicity into as great misery, by depriving him of his only, loving and intirely beloved wife, who was all his worldly bliss: After which time humbly submitting to, and waiting on the will and pleasure of the Almighty, he did sorrowfully wear out 23 Years, 4 Months, and 12 Days, and then on the 26th day of October, in the year of our Lord 1686, and in the 64th year of his own age, yielded up his Soul into the merciful hand of God who gave it. Job. xliii. 13. *Though he slay me, yet will I trust in him.*"

The Hon<sup>ble</sup> THOMAS BRACKLEY, who performed the part of the Second Brother in *Comus*, was the fourth Son, and died unmarried at the age of twenty-three. Young as he was when he played in *Comus*, his elder brother, Lord Brackley being then only twelve years old, he had, with him also, before appeared upon another stage. They had performed in a Mask called

See *Comus*, v. 298, &c. And the Lady requests Beho, v. 256: "Canst thou not tell me of a gentle pair, That liest thy Nieces?"

See also the *Account of Portraits* at the conclusion of these Memoirs of Lord Bridgewater and his Family.

A great number of Remarks, and Observations, Summaries, to Collections of various Pamphlets, Extracts from Books, and References to such as he had read, are written with his own hand in many of the books in Ashridge Library; of which Library he ordered Catalogues to be made, consisting of 24 Folio Volumes, each letter of the Alphabet occupying a Volume. In the Ashridge MS. of *Comus*, in his hand-writing at the bottom of the title page is noted "Author Jo. Milton." See the Introduction to Appendix No. II. p. 165.

• He was interred in the Church of Little Gaddesden.

† Warton's 2d edit. p. 127.



COLUM BRITANNICUM, written by that elegant poet, whom Mr. Warton calls the "rival of Waller, Thomas Carew: which was presented on Shrove-tuesday Night 1633, in the Banqueting-House at Whitehall; and in which the King also, the Duke of Lenox, the Earls of Devonshire, Holland, and Newport, with several other Lords, and Noblemen's sons, were the actors.

Mr. Warton is of opinion, that they also played among the young Nobility, together with their Sister Lady Alice, in ARCADES. "It was acted," he observes "by persons of Lady Derby's own family. The Genius says, v. 26.

"Stay, gentle swains, for though in this disguise,

"I see bright honour sparkle in your eyes.

"That is, *Although ye are disguised like rustics, and wear the habit of shepherds, I perceive that ye are of honourable birth, your nobility cannot be concealed.*"

The Lady Penelope Egerton, an elder sister, acted "at Court with the Queen and other Ladies, in Jonson's MASQUE OF CHLORIDIA, at Shrove-tide 1630.

THE LADY ALICE EGERTON, who acted the Lady in COMUS; was the eleventh daughter, and could not at that time have been more than thirteen years old.

About 1653 she became third Countess of Richard, Earl of Carbery in Ireland, and Baron Vaughan in England, who lived at Golden Grove in Caermarthenshire; by whom she had no issue. The celebrated Mrs. Philips (or, as she was called, the matchless Orinda) addressed a Poem to her, on her coming into Wales.

In H. Lawes's "Select Ayres and Dialogues for the Theorbo" &c. published 1669, there is a Song addressed to her from her husband, the two last stanzas of which Mr. Warton cites as excellent in the affected and witty stile of the times.

<sup>u</sup> Warton's 2d edit. p. 127.

<sup>v</sup> Langbaine's Dram. Poets. p. 44.

<sup>x</sup> Warton's 2d edit. p. 128.

<sup>y</sup> Ibid. p. 99. note on Arcades.

<sup>z</sup> To Mr. Warton's paraphrase may be added two similar passages from preceding poets. See "the Historie of King Leir and his three daughters." Lond. 1609, where Cordella says to the French King, who is disguised in palmer's weeds,

Yet well I know, you come of royal race,

I see such sparks of honour in your face.

And Sylvester's DU BARRI, ed. fol. 1621. p. 459. of King Solomon, "mask'd."

But yet what'er he do, or can devise,

Disguised Glory shineth in his eyes,

<sup>a</sup> Warton's 2d. ed. p. 128.

<sup>b</sup> Ibid. 126.

<sup>c</sup> Ibid.

<sup>d</sup> See her Poems. Fol. 1678. p. 19.

<sup>e</sup> When first I view'd thee, I did spy

Thy soul stand beckoning in thine eye;

My heart knew what it meant,

And at its first kiss went;

This Nobleman, on the loss of his second Countess, who died Oct. 9, 1650, had caused to be expressed with great tenderness, in her epitaph, written by Dr. Jeremy Taylor, his intention of resting in the same grave with that accomplished lady; yet married afterwards the Lady Alice Egerton. The funeral sermon of the second Countess was also written by the same celebrated Divine, most of whose works are dedicated to the Earl in gratitude for the asylum which he found, during the Rebellion, at *Golden Grove*; where he kept a school, and where he wrote and preached many of his most valuable Discourses. His pious work, *"The Golden Grove, or, a Manual of daily Prayers, &c."* is a particular, as well as a lasting memorial of that protection, under which he so powerfully employed the stores of learning, the charms and energy of language, soundness of judgment, and brilliancy of imagination, in the sacred cause of Religion.

It is recorded also to the honour of Lord Carbery, that being appointed soon after the Restoration Lord President of Wales, he made Butler, "*whose name can only perish with his language*," Steward of Ludlow Castle. The poet was his Secretary.

Mr. Warton says, that the Earl succeeded his father-in-law, Lord Bridgewater, in the Presidentship. But the copy of his appointment, in Mr. Hodges's history of Ludlow Castle, exhibits Prince Rupert between them; for the King therein assigns to Lord Carbery the same rights and privileges "as William Earl of Northampton, John Earl of Bridgewater, or our deare

"Two balls of wax for ruth,

When melted into one:

Mix'd now with thine my heart now his,

As much love's riddle as thy prize.

For since I can't pretend to have

That heart which I so freely gave,

Yet now 'tis mine the more,

Because 'tis thine, that was before.

DEATH will unriddle this;

For when thou'rt call'd to blis,

He needs not throw at me his dart,

Cause piercing Thine he kills My heart.

Frances, one of the daughters and coheirs of Sir John Altham, of Oxhey in the Co. of Hereford, kn't by whom he had three sons, and six daughters. His first Countess was Bridget, daughter of Thomas Lloyd of Llanyller in the Co. of Cardigan, Esq. by whom he had four sons, who died in their infancy. *Peerage of England*. 8vo. Lond. 1710. 2d ed.

§ Mr. Warton's 2d edit. p. 127.

h Ibid.

i Wood's Ath. Ox. vol. ii. col. 400. and Lloyd's Memoirs. p. 702.

k Grey's Life of Butler, prefixed to his edition of Hudibras.

l Johnson's Life of Butler.

m See the preceding *Account of Ludlow Castle*. p. 13.

n His 2d edit. p. 127.

o See his *Appendix*. p. 77.



"cousin Prince Rupert, or either of them, or any other person formerly enjoyed and exercised." This Nobleman had been made one of the Knights of the Bath, at the coronation of Charles I. On the breaking out of the Civil War, he vigorously exerted his interest and abilities in the cause of his Sovereign, by whom he was appointed Lieutenant-General for the Counties of Pembroke, Caermarthen, and Cardigan, and in 1644 created a Baron of this realm, by the title of Lord Vaughan of Emlyn, in Caermarthenshire. He was a Privy Counsellor to Charles II. His titles became extinct in 1713.

To this Account of the EARL OF BRIDGEWATER AND HIS FAMILY, whose history is connected with that of MILTON'S MASK, must be added, that they lived at Ashridge, in the counties of Bucks and Hertfordshire; which was originally a College of Bonhommes, and, after the Dissolution of Monasteries, for a time a Royal Palace, till in the 17th year of Elizabeth it was exchanged by the Crown for another estate, and, passing through several hands, was at length sold to THOMAS LORD ELSBURY, in the 2d year of James I. Since that time it has continued in this noble Family, and is now a residence of the great and patriotic DUKE OF BRIDGEWATER, the "FATHER OF INLAND NAVIGATION," who has raised to himself a monument in the hearts of his countrymen, that will last as long as praise is paid to public spirit, and to modest worth; and whose name will descend to the latest posterity, high in the illustrious roll of those benefactors to mankind,

"Inventas—qui vitam excoluere per artes,

"Quique sui memores alios fecere merendo."

In his Grace's fine Collection of Pictures, the following Portraits of the EARL OF BRIDGEWATER AND HIS FAMILY are preserved at Ashridge, or at Bridgewater-House, Cleveland Court, London.

"Sir John Egerton, first Earl of Bridgewater," at Ashridge.

"Frances [first] Countess of Bridgewater" at Ashridge.

"John Egerton, the 2d Earl of Bridgewater, of the name of Egerton," in the Library at Cleveland Court.

"The Lady Elizabeth Cavendish, Countess of Bridgewater, Wife to John Egerton, Earl of Bridgewater, the 2d Earl of the name of Egerton," the companion to the preceding.

There are also whole length Pictures of the second Earl and Countess, at Cleveland Court.

p Peerage of England, ed. 1710.

q Milton had lived at Horton near Colnebrook in this county, no great distance from Ashridge. See above, Note 2 in p. 2. and Note d in p. 23.

r Tanner's Not. Monastic. p. 32. See also an extensive and curious Account of Ashridge Abbey in the Topographer, vol. ii. p. 131. et seq. 5vo. Lond. 1790.

s In the Marquis of Newcastle's fine book of horsemanship is a print of Charles Viscount Mansfield his eldest son, and Mr. Henry Cavendish, on horseback: the marquis and marchioness, their three daughters, and their



And there is another Portrait of the *second Earl*, in a brown Silk Gown, with a lace Band, in the Tapestry Room at Cleveland Court, which perfectly corresponds with Chauncy's description of his person.

There is another Portrait of the *second Countess*, at Ashridge.  
*"Thomas Egerton Esq. [when a child] 2d Sonne to John Earl of Bridgewater, 1st Earl of the name of Egerton,"* in the Anti-Room at Cleveland Court. His countenance is beautiful and expressive.

There is another Portrait of him in the Billiard Gallery at Ashridge. And in the same room, Portraits of *"Lady Alice Egerton,"* and of the *"Earl of Carbery,"* Editors.

His two husbands; namely, the *Earl of Bridgewater*, the *Earl of "Bollingbroke,"* and Mr. Cheyne, who are under a colonade, as spectators. Granger. Biog. Hist. 3d ed. vol. iii. p. 20.

Mr. Warton has observed that there is a large mezzotinto print of this Earl, done in 1680, from a portrait by William Clarke, an imitator of Kneller, which he believed to be at Ashridge. The ingenious writer in the *Tapestry*, vol. ii. p. 141, remarks that *"This picture is not new at Ashridge,"* and *"suspects that it is the very one which is at St. Alban's, in Kent, the seat of W. Hammond, Esq. (a descendant of the Earls)." That picture exactly answers the description of "the Earl's person by Chauncy."* I have seen the picture at the Grey-Friars, Canterbury, another residence of this friendly and hospitable gentleman, and have noticed the same agreement of the painter and historian, as I have observed above. However, Mr. Warton had perhaps been informed that the print was copied from the portrait in the Duke of Bridgewater's collection, and has probably made no other mistake, than that of naming Ashridge instead of Cleveland Court. The portrait has been sold, and the new possessor has been acquainted with the fact, and has been guided by the name of the nobleman, to the place where it was to be found. Here to make all the things in Waller's Poems, I have by Waller, full of high compliments. One of the pieces, of Waller was let me see in the house of a friend, in the town of M. See third edit. In the title. The Medusa was exhibited in 1693.

## HENRY LAWES.

**HENRY LAWES**, who composed the music for *Comus*, and performed the combined characters of the *Spirit* and the *Shepherd Thyrsis* in this drama, was the son of Thomas Lawes a vicar-choral of Salisbury cathedral. He was perhaps at first a choir-boy of that church. With his brother William, he was educated in music under Giovanni Coperario, (supposed by Fenton in his Notes on Waller to be an Italian, but really an Englishman under the plain name of John Cooper) at the expence of Edward earl of Hertford. In January, 1625, he was appointed *Pistoler, or Epistoler,* of the royal chapel; in November follow-

<sup>a</sup> See his Denication to Lord Brackley, p. 2. and *Comus*, v. 85. Ed.

<sup>b</sup> Dr. Boyce, in his account of Lawes and his brother, *Class. Music.* vol. ii. and Mr. Granger in his *Biog. Hist.* vol. ii. call Coperario an Italian. Cooper, having travelled into Italy, italianized his name. Editors.

<sup>c</sup> This Officer, before the Reformation, was a Deacon, and it was his business to read the Epistle at the altar. Warton.

ing he became one of the Gentlemen of the choir of that chapel; and soon afterwards, clerk of the cheque, and one of the court-musicians to King Charles the first.

In 1633, in conjunction with Simon Ives, he composed the music to a Mask presented at Whitehall on Candlemas-night by the gentlemen of the four Inns of court, under the direction of such grave characters as Noy the attorney-general, Edward Hyde afterwards earl of Clarendon, Selden, and Bullrode Whitlock. Lawes and Ives received each one hundred pounds as composers; and the whole cost, to the great offence of the puritanical party, amounted to more than one thousand pounds. In Robert Herrick's *HESPERIDES*, or Poems, are three or four Christmas Odes, sung before the king at Whitehall, composed by Lawes, edit. Lond. 1648. 4to. p. [ad. calc.] 31. seq. And in the same collection, there is an Epigram *To Mr. HENRY LAWES, the excellent Composer of his Lyrics*, by which it appears that he was celebrated no less as a vocal than an instrumental performer. *ibid.* p. 126.

Touch but the lute, my *Harve*, and I hear  
From thee some raptures of the rare *Gottie*;  
There, if thy voice commingle with the string,  
I hear in thee the rare *Lamere* to sing,  
Or curious *Wilson*, &c.

Lawes, in the *Attendant Spirit*, sung the last Air in *Comus*, or all the lyrical part to the end, from v. 958. He appears to have been well acquainted with the best poets, and the most respectable and popular of the nobility, of his times. To say nothing here of Milton, he set to music all the Lyrics in Waller's *POEMS*, first published in 1645, among which, is an ODE addressed to Lawes, by Waller, full of high compliments. One of the pieces of Waller was set by Lawes in 1635. He composed the SONGS, and a Masque, in the *POEMS* of Thomas Carew. See third edit. 1651, p. ult. The Masque was exhibited in 1633. In the title page to *COMEDIES, TRAGI-COMEDIES, and other POEMS*, by William Cartwright, published in 1651, but written much earlier, it is said, that the "Ayres and songs were set by Mr. Henry Lawes," and Lawes himself has a commendatory poem prefixed, inscribed, "To the memory of my most deserving and

<sup>d</sup> The King the twenty-first day of August 1637, grants to Henry Lawes to be one of his Majestie's Musicians for the Lutes and Voices, during pleasure. Rymer Fed. vol. xix. p. 432. EDITOR.

<sup>e</sup> So Sir John Hawkins says in his *Hist. of Music*, vol. iv. p. 30. But William Lawes is said to have been the joint-composer with Ives, by Langbaine; and by Mr. Warton himself in his *Hist. of Eng. Poetry*, 2d. ed. vol. ii. p. 399. The Mask was entitled the TRIUMPH OF PEACE, and the author was the celebrated James Shirley. It appears in the Words of the Mask, published by the author, that William Lawes and Ives composed the music. See Dr. Burney's *Hist. of Music*, vol. iii. p. 371. note. It was performed on the 3d of February. The expence amounted to two thousand pounds. EDITOR.

<sup>f</sup> However, see the Ashridge MS. Appendix No. 11. EDITOR.

<sup>g</sup> H. Lawes himself was no bad poet; as Mr. Warton says in his note on



"peculiar friend, Mr. William Cartwright." See Note on Com. v. 86. The music to Lovelace's AMARANTHA, a Pastoral, is by Lawes. Wood, ATH. OXON. ii. 229. He published "AYRES" and DIALLOGUES for one, two, and three voyces, &c. Lond. 1653. fol. They are dedicated to Lady Vaughan and Carbery, who had acted the *Lady* in COMUS, and to her sister Mary, Lady Herbert of Cherbury. Both had been his scholars in music. "To the Right Honorable the two most excellent SISTERS, ALICE, Countesse of Carbery, and MARY, Lady Herbert of Cherbury and Castle-Island, daughters to the Right Honorable John, Earle of Bridgewater, Lord President of Wales, &c.— No sooner I thought of making these publick, than of inscribing them to your Ladyships, most of them being composed, when I was employed by your ever honoured parents to attend your Ladyships education in musick: who (as in other accomplishments fit for persons of your Quality) excelled most ladies, especially in Vocall Musick, wherein you were so absolute, that you gave life and honour to all I set and taught you; and that with more Understanding, than a new Generation" [of composers]

Com. v. 86. I will add a little poem by Lawes, taken from his First Book of AYRES, with which the reader may not be displeased. "No Constancy in Man." "Be gone, be gone thou perjur'd Man, And never more return, For know that thy Inconstancy Hath chang'd my Love to Scorn: Thou hast awak'd me, and I can See clearly ther's no Truth in Man."

2. My Love to thee was chaste and pure, As is the Morning dew, And 'twas alone like to endure; Hadst thou not prov'd untrue; But I'm awak'd, and now I can See clearly ther's no Truth in Man."

3. Thou mayst perhaps prevail upon Some other to believe thee, And since thou canst love more than they, Ne'er think that it shall grieve me; For thou hast awak'd me, and I can See clearly ther's no Truth in Man."

4. By thy Apostasy I find That Love is plac'd amiss, And can't continue in the mind Where Virtue wanting is; I'm now resolv'd, and know there can No constant Thought remain in Man." BURTON.

Perhaps alluding not to the composers, but (as is noticed in the Topographer vol. ii. p. 151.) to the families of those times, who considered Music as an unchristian recreation. See also the Dedication of his Third Book of AYRES 1658 to Lord Colborne, in which he says—"I wish those who so warmly pretend the Common Sense; would not take upon them to mend the world, still



"pretending to Skill, (I dare say) are capable of." [See *Com. v. 86*, And the Note.] The words of the numerous songs in this work, are by some of the most eminent poets of the time. A few young noblemen are also contributors. The composers are not only Henry and William Lawes, but Wilson, Colman, Webb, Lanier, &c. One of the pieces by H. Lawes, is a poem by John Rittenhead, called an "Anniversary on the Nuptials of John, Earl of Bridgewater, Jul. 22, 1642." See *Wood, ATH. OXON. ii. 640*. This was the young Lord Brackley, who played the *First Brother* in *Comus*, and who married Elizabeth, daughter of William, Duke of Newcastle. Another is the *COMPLAINT OF ARIADNE*, written by Cartwright, and printed in his *POEMS*, p. 238. [See *Milton's SONN. xiii. 11*.] For a composition to one of the airs of this piece, which gained excessive and unusual applause, Lawes is said to be the first who introduced the Italian style of music into England. In the Preface he says, he had formerly composed airs to Italian and Spanish words; and, allowing the Italians to be the chief masters of the musical art, concludes that England has produced as able musicians as any country of Europe, and censures the prevailing fondness for Italian words. To this Preface, among others, are prefixed Waller's verses above-mentioned; and two copies by Edward and John Philips, Milton's nephews. There are also "Select AYRES and DIALOGUES to sing to the Theorbo-lute, or Bass-viol, composed by Mr. Henry Lawes, late servant to his Majesty in his publick and private Musicke, and other excellent masters. The second Book. Lond. Printed by W. Goodbid for John Playford, and to be sold at his shop in the

"they have some call to it. This my Profession (as well as others) may fairly complain of; for none judge so severely on us, and our labours, as they who were never born to be Musicians." EDITOR.

I I presume Mr. Warton means, "Select Ayres and Dialogues by Dr. Wilson, Dr. Colman, Mr. Henry Lawes, and others: Printed 1652:" a year before Lawes's *first Book of Ayres* (which neither in the title, nor in the preface mentions these co-adjutors) was published. This *first book* was printed in 1653, the second in 1655, the third in 1658. To the second are prefixed two Copies of Verses by "John Wilson Doctor in Musick," and "Charles Colman Doctor in Musick," addressed to Lawes on his *Ayres*. EDITOR.

See the preceding *Account of Lord Bridgewater*, &c. p. 26.

I "To make them sensible of this ridiculous humour, I took a Table or Index of old Italian Songs, and this Index (which read together made a strange medley of Nonsense) I set to a varieg'd Ayre, and gave out that it came from Italy, whereby it hath passed for a rare Italian Song. This very Song I have now here printed." Preface to his *First Book of Ayres*. Again, "But (to meet with this humour of *lusting after Novelties*) a friend of mine told some of that company" [who had concluded, that the songs to which Lawes had set Italian words, were of Italian birth], "That a rare new Book was come from Italy, which taught the reason why an Eighth was the sweetest of all Chords in Musick; because, (said he) Jubal who was the Founder of Musick was the Eighthman from Adam; and this went down as current as my Songs came from Italy." Pref. to his *Second Book of Ayres*. He has also set to Music the first Ode of Anacreon, both in Greek and Roman characters, and another Ode in Roman characters only, by way of keeping up the humour for novelties. Ep.

"Temple near the Church-dore, 1669." Here is the Sonnet, called  
"The Earl to the Countess of Carbery, Compare Wood, *Art. Oxon.*  
*ii. F. p. 59.* Besides his Psalms, printed for Moseley, 1648, in  
conjunction with his brother William, and to which Milton's  
thirteenth SONNET is prefixed, To Mr. H. Lawes on the publish-  
ing his Airs, dated in the Trinity manuscript, Febr. 9, 1645,  
Lawes composed tunes to Sandys's admirable PARAPHRASE of  
the Psalms, first published in 1638. I know not, if any of these  
Psalm-tunes were ever popular; but Lawes's seventy-second  
Psalm was once the tune of the chimes of St. Lawrence Jewry.  
Wood says, that he had seen a poem written by Sir Walter  
Raleigh, "which had a musical composition of two parts set to  
"it by the incomparable artist Henry Lawes." *ANNAL. OXON.*  
*ii. p. 441. num. 310.* See also vol. i. *F. p. 194.* More of Lawes's  
works, are in the Treasury of Music, 1669. In the Musical  
Companion, 1662. In Tudway's Collection of British Music.  
And in other old and obsolete musical miscellanies."  
Cromwell's usurpation put an end to Masks and Music; and  
Lawes being dispossessed of all his appointments, by men who  
despised and discouraged the elegancies and ornaments of life,  
chiefly employed that gloomy period in teaching a few young  
ladies to sing and play on the lute. Yet he was still greatly re-  
spected; for before the troubles began, his irreproachable life, in-  
genious deportment, engaging manners, and liberal connections,  
had not only established his character, but raised even the credit  
of his profession. Wood says, that his most beneficent friends  
during his sufferings for the royal cause, in the rebellion and af-  
terwards, were the ladies ANNE and MARY, the Earl of Bridge-  
water's daughters, before mentioned. MSS. Mus. ARMOL. D.  
v. 7. p. 113. &c. But in the year 1660, he was restored to his  
places and practice, and had the happiness to compose the coro-  
nation anthem for the exiled monarch. He died in 1662, and was  
buried in Westminster abbey. Of all the testimonies paid to his  
merit by his contemporaries, Milton's commendation, in the thir-  
teenth SONNET and in some of the speeches in COMUS, must be  
 esteemed the most honourable. And Milton's praise is likely to  
be founded on truth. Milton was no trifling or occasional sin-  
terer; and, at the same time, was a skilful performer on the organ,  
and a judge of music. And it appears probable, that even through-  
out the rebellion, he had continued his friendship for Lawes; for  
long after the King was restored, he added the SONNET to LAWES  
in the new edition of his Poems, printed under his own eye, in  
1673. Nor has our author only complimented Lawes's excel-  
lencies in music. For in COMUS, having said that Thyrsis with



his soft pipe, and smooth lilted song, could still the roaring winds,  
and hush the waving woods, he adds, v. 88.

— Nor of less faith.

And he joins his worth with his Will, SONN. xliii vv 5.

In 1784, in the house of Mr. Elderton, an attorney at Salisbury, I saw an original portrait of Henry Lawes on board, marked with his name, and, "ætat sue 26, 1646." This is now in the bishop's palace at Salisbury. It is not ill painted; the face and ruff in tolerable preservation; the drapery, a cloak, much injured.

Another in the Music-School at Oxford; undoubtedly placed there before the rebellion, and not long after the institution of that school, in 1626, by his friend Dr. William Heather, a gentleman of the royal chapel. And among the mutilated records of the same School, is the following entry; "Mr. Henry Lawes gentleman of his Majesty's Chapell royall, and of his private musick, gave to this School a rare Theorbo for singing to, valued at . . . with the Earl of Bridgewater's crest in brass, just under the finger-board, with its case: as also a lett of . . ."

The Earl of Bridgewater is the second Earl JOHN, who acted the part of the First Brother in Cowley's, being then Lord Brackley.

HENRY's brother WILLIAM, a composer of considerable eminence was killed in 1645, at the siege of Chester; and, it is said, that the King wore a private mourning for his death. Herrick has commemorated his untimely fate, which suddenly silenced every violl, lute, and voyce, in a little poem Upon Mr. William Lawes the rare Musician. HERRICK ut supr. p. 341. Of William's separate works, there are two bulky manuscript volumes in score, for various instruments, in the Music School at Oxford. In one of them, I know not if with any of Henry's intermixed, are his original compositions for Masks exhibited before the king at Whitehall, and at the Inns of court. Most of the early musical treasures of that School were destroyed or dispersed in the reign of fanaticism; nor was the establishment, which flourishes

The same compliment is paid to him by J. Harrington, whose Verses are prefixed, among others, to the "Choice Psalm" 1643, and immediately precede the celebrated Sonnet of Milton.

"To shaine wilde Winds, calme raging Seas, &c."

And by J. Phillips, in his Verses, prefix'd to Lawes's First Book of Ayres:

"To calme the rugged Ocean, and assuage  
The horrid tempests in their highest rage,

To tame the wildest Beasts, to still the winds, &c."

The picture in the Music School was given by himself. See Gutch's Wood's Annals, Univ. Ox. vol. ii. p. 691. Editor.

At the end of the "Choice Psalm" 1643, are several Elegies to the Memory of William Lawes; viz. by H. Lawes, Dr. Wilton, John Taylor, John Cob, Captain Foster, John Jenkins, John Hilton, and Simon Lee; the last of whom quaintly calls him  
General of the Forces all

In Europe that were musically.

with great improvements under the care and abilities of the present worthy Professor, effectually restored till the year 1665.

This was Dr. Philip Hayes, who died suddenly in 1799. The taste and abilities of the worthy Professor will be remembered, as long as sensibility shall be affected by strains of tenderness and sweetness. Of his generous temper, as well as of his attention to his office, the following memorial is an eminent testimony, and not foreign to the text.

"In 1780, Dr. PHILIP HAYES, Professor of Music, anxiously wishing to have the Music School made more commodious, consulted Mr. Wyatt about a plan for that purpose. The design furnished by this ingenious architect (in which the Orchestra was arranged according to the directions of the Professor) he requested his friend Dr. George Horne (President of St. Mary Magdalen College, and then Vicechancellor) to lay before a meeting of the Heads of Houses and Proctors, who approved it altogether, and promised fifty pounds towards the execution of it. In consequence of so great encouragement, the proposed alterations were begun and completed during the long Vacation of the same year, and the School was opened in December with a Lecture for Michaelmas Term.

"To defray the expence of these improvements (exclusive of the fifty pounds above mentioned) Dr. Hayes soon afterwards obtained leave from the new Vicechancellor, Dr. Samuel Danna (President of St. John Baptist's College) for three Choral Concerts in the Theatre at the next Commemoration. One of them (the sacred Oratorio of Prophecy) was composed by the Professor himself; and as they were all attended by a numerous company, and as some of the Performers, in compliment to the occasion, assisted either gratis or on moderate terms, he was not only enabled out of the clear profits to pay the whole debt, to the amount of two hundred and fifty three pounds, eighteen shillings; but had also a small balance remaining in his favour. He at his own cost furnished the Orchestra with stuff seats and stools, and the Orchestra window with a large Venetian blind. Dr. Burney and Dupuis also very liberally gave each five guineas; which purchased an entire set of forms for the area.

"The Bookcases are no less useful than ornamental: they contain the FOUNDER'S collection, and subsequent donations; as well as the Exercises of Procesters to Musical Degrees. Indeed the whole School, in its present state, is at once elegant and convenient. The niche on the left of the door is appropriated to the three Magistrates of the University; the gallery to ladies, strangers, and the higher order of Academics; and the area to Masters and Students.

"When their Majesties visited Oxford in 1785, the Professor had the honour of kissing hands in the very room thus modernized by his means.

"He gave also to the School, in which they are now placed, many pictures of eminent Musicians, and some busts." Gutch's Wood's Annals of Univ. Ox. vol. ii. p. 888. 892. 4to. 1796. Editor.

"I find the following injunction from Cromwell's Vice-chancellor and delegates, dated April 3, 1656. "Whereas the Musick Lecture usually read in the *Vesperis Comitiarum*, [in this School] is found by experience to be altogether uselesse, noe way tending to the honour of the university, or the furtherance of any literature, but hath been an occasion of great dishonour to God, scandall to the place, and of many evils. It is ordered by the delegates that it be utterly taken away." MS. ACTA Delegator. Univ. Oxon. ab ann. 1655. sub. ann. 1656. Yet soon afterwards the following order occurs under the same year. "Concerning the Musick Lecture, it was approved by the Delegates, that Infruments bee provided according to the will of the founder: and Mr. Proctor bee desired to goe to the President and Fellows of S. Johns for the gift or loan of their Chaire-organ." And afterwards it is ordered under 1657. that the musick books of the School, which had been removed by one Jackson, a



I have purposely reserved what I had to say particularly about Lawes's *Comus*, with a few remarks on the characteristic style of his music, to the end of this Note. Peck asserts, that Milton wrote *Comus* at the request of Lawes, who promised to set it to music. Most probably, this Mask, while in projection, was the occasion of their acquaintance, and first brought them together. Lawes was now a domestic, for a time at least, in Lord Bridgewater's family, for it is said of *This is Comus*, v. 85. "That to the service of this house belongs, Who with his soft pipe, &c."

And, as we have seen, he taught the Earl's daughters to sing, to one of whom, the Lady ALICE, the Song to ECHO was allotted. And Milton was a neighbour of the family. It is well known, that Lawes's Music to *Comus* was never printed. But by a manuscript in his own hand writing it appears, that the three Songs, SWEET ECHO, SABRINA FAIR, and BACK SHEPHERDS BACK, with the lyrical Epilogue, "To the Ocean now I fly," were the whole of the original musical compositions for this drama. I am obliged to my very ingenious friend, the late Doctor William Hayes, Professor of Music at Oxford, for some of this intelligence. Sir John Hawkins has printed Lawes's song of SWEET ECHO with the words, *HIST. MUS.* vol. iv. p. 53. So has Dr. Burney. One is surprised that more music was not introduced in this performance, especially as Lawes might have given further proofs of the vocal skill and proficiency of his fair scholar. As there is less music, so there is less machinery, in *Comus*, than in any other mask. The intrinsic graces of its exquisite poetry disdained assistance.

For a composition to one of the airs of Cartwright's *ARTADNE*, mentioned above, Lawes, as I have before incidentally remarked, is said to have introduced the Italian style of music into England; and Fenton, in his Notes on Waller, asserts, that he imparted a *softer mixture of Italian airs* than was yet known. This perhaps is not strictly or technically true. Without a rigorous adherence to counterpoint, but with more taste and feeling than the pedantry of theoretic harmony could confer, he communicated to verse an original and expressive melody. He exceeded his predecessors and contemporaries, in a pathos and sentiment, a simplicity and propriety, an articulation and intelligibility, which so naturally adapt themselves to the words of the poet. Hence, says our author, *SONN.* xiii. 7.

To after age thou shalt be writ the man  
That with smooth air could tune our best our tongue.

musician and royalist, should be restored, and the stipend duly paid to the professor Dr. Wilson. This institution, however, languished in neglect and contempt till the Restoration; and for this slight support, I suspect, was solely indebted to the interposition of Dr. Wilkins, one of the Delegates, Cromwell's Warden of Wadham College, a profound adept in the occult sciences, and a lover of music on philosophical principles. WATTON.

Which lines stand thus in the manuscript,

To after age thou shalt be writ the man

That didst reform the art.

And in *Comus*, Milton praises his "*soft pipe, and sweet-drawn*

"long," v. 86. One of his excellencies was an exact accom-

modation of the accents of the music to the quantities of the verse.

As in the *Sonnet* just quoted, v. 1. *leg.*

Henry, whose *musical and well-measured song*

First taught our English tongue how to *spare*

Words with just *note* and *even*, not to scan

With *Midas* ears, committing short and long

*Waller* joins with Milton in saying, that other composers admit

the poet's sense but *faintly* and *dumbly*, like the rays through a

church window of painted glass, while his favourite *Lawes*

Could truly boast,

That not a *syllable* is *lost*.

And this is what Milton means, where he says in the *sonnet* so

often cited, "Thou honour'st *arts*," v. 9. In vocal execution,

he made his own subservient to the poet's art. In his tunes to

Sandys's *Psalms*, his observance of the rhythm and syllabic ac-

cent, an essential requisite of vocal composition, is very striking

and perceptible; and his strains are joyous, plaintive, or supplica-

tory, according to the sentiment of the stanza. These *Psalms* are

for one finger. The solo was now coming into vogue; and Lawes's

talent principally consisted in songs for a single voice; and here

his excellencies which I have mentioned might be applied with

the best effect. The *Song to Echo* in *Comus* was for a single

voice, where the composer was not only interested in exerting all

his skill, but had at the same time the means of shewing it to advan-

tage; for he was the preceptor of the lady who sung it, and conse-

quently must be well acquainted with her peculiar powers and

characteristical genius. The poet says, that this song, "rose like

"a steam of rich-distilled perfumes, and stole upon the air, &c." v. 55.

Here seems to be an allusion to Lawes's *new manner*;

although the lady's voice is perhaps the more immediate object

of the compliment. Perhaps this song wants embellishment, and

has too much simplicity, for modern critics, and a modern au-

dience. But it is the opinion of one whom I should be proud

to name, and to which I agree, that were Mrs. Siddons to act the

Lady in *Comus*, and sing this very simple air, when every word

would be heard with a proper accent and pathetic intonation, the

effect would be truly theatrical. Another excellent judge, of con-

summate taste and knowledge in his science, is unwilling to allow

that Lawes had much address in adapting the accents of the music

and the quantities of the verse. He observes, that in this *Song*

to *Echo* a favourable opportunity was suggested to the musician

for instrumental iterations, of which he made no use; and that,

as the words have no accompaniment but a dry base, the notes



were but ill calculated to *awaken Echo* however courteous, and to invite her to *give an answer*. Burney's *HIST. MUS.* vol. iii. ch. vii. pp. 382. 383. 384. 393. It is certain, that the words and subject of this exquisite song, afford many tempting capabilities for the tricks of a modern composer.

Mr. Mason has paid no inconsiderable testimony to Lawes's music, in encouraging and patronising a republication of his Psalm-tunes to Sandys's *PARAPHRASE*, with Variations, by the ingenious Mr. Matthew Camidge of York cathedral. From the judicious Preface to that work written by Mr. Mason, I have adopted, and added to what I had hazarded on the subject in my last edition, many of these criticisms on Lawes's musical style. Lawes has also received another tribute of regard from Mr. Mason; in Lawes's *SONG TO ECHO*, he has very skilfully altered or improved the bass, and modernised the melody. WARTON.

Of the Music for *COMUS*, the Song, *SWEET ECHO*, is the only part with which the Public have been presented. I have been informed, that this Song was taken from Henry Lawes's manuscript book of Songs, which was one of the musical rarities belonging to the late Reverend and learned William Gostling, Minor Canon of Canterbury; in the Catalogue of whose Collection, which (after the death of its worthy possessor) was sold by Auction in London on the 26th and 27th of May 1777, No. 59, of the First Day's Sale, exhibits the following information: "Lawes's Henry, Ayres and Dialogues, with his Head, 1653." "Lawes's Henry, 274 Songs, MS. and William Lawes's Collection of Songs, MS. N. B. These Songs of Henry and William Lawes are severally in their own hand-writing. In the former are the Songs in the *Masque of Comus*, as set by the Author, at the request of Milton, for the original Performance thereof at Ludlow Castle." The note subjoined, with many others also in the Catalogue, is said to be taken from Sir John Hawkins's *History of Music*. The lot was sold for forty-five shillings, but to whom I have yet to learn.

From this manuscript Mr. Warton's account of the music for *Comus* may probably have been derived. See before, p. 43. See also Sir John Hawkins's *HIST. OF MUSIC*, vol. iv. p. 52, where it is said, that the two Songs, "*Sweet Echo*," and "*Sabrina fair*," with three other passages selected for the purpose, "*Back Shepherds back*," "*To the Ocean now I fly*," and "*Now my task is smoothly done*," were the whole of the original music for *Comus*; to which account Dr. Burney adds, that besides the music for the

The unparalleled collection of scarce and valuable Music, as well manuscript as printed, which was thus offered to the public, had been the joint accumulation of Mr. Gostling, and his eminent father the Reverend John Gostling, Minor Canon of Canterbury, Sub-Dean of St. Paul's, and Prebendary of Lincoln.

MEASURE, between verses 144 and 145, and the *Soft Music* prescribed before verse 659, we are told after verse 889 that "Sabrina rises, attended by Water-Nymphs, and sings By the *rushy fringed bank, &c.*" And before verse 966 it is said "The *SECOND SONG* presents them to their father and mother." So that though no more of the Original Music is to be found, than that said to subsist in the composer's own hand-writing, yet more seems to have been produced, even by Milton's own direction. *Hist. of Music*, vol. iii. p. 382.

Mr. Warton has not noticed that division of the lyrical Epilogue into two compositions, which both the historians of Music have represented. These compositions were originally unconnected; for the drama appears to have opened with the former, beginning "*From the Heavens*" instead of "*To the Ocean*," as it closed with the latter, "*Now my task is smoothly done.*" Having been informed by the Reverend Francis Henry Egerton, that Dr. Philip Hayes was in possession of the Music of *Comus* in Lawes's own hand-writing, I wrote to the Doctor, and was favoured with an answer, dated Feb. 8. 1797, from which I extract the following account, relating to this original manuscript:

"Henry Lawes has written before the Songs in *Comus*, *The 5 Songs following were sent for a Maske* presented at Ludlo Castle, before the Earle of Bridgewater, Lord President of the Marches, October 1634.

1<sup>st</sup> Song. *From the Heavens now I fly [which ends]*

2<sup>d</sup>. *Sweet Echo.*

3<sup>d</sup>. *Sabrina fayre.*

4<sup>th</sup>. *Back Shepherds Back!*

2<sup>d</sup> part. *Noble Lord and Lady bright.*

5<sup>th</sup>. *Now my taske is smoothly done,*  
*I can flye, or I can run.*

"No such Song appears, as *To the Ocean now I fly*. I fear none of the intermediate INSTRUMENTAL STRAINS are recoverable. "I have none of them in the manuscript before me." This is a remarkable difference from the preceding accounts of the Music; but, remarkable as it is, it perfectly agrees with the Ashridge manuscript of the *Maske*. See APPENDIX No. II.

The Songs for *Comus* might not have been copied into Lawes's miscellaneous collection, till they had been adapted to the alterations made by the poet. The first Song, "*From the Heavens*," was then transferred to the Epilogue; but the last, "*Now my task, &c.*" appears to have remained unaltered, although the poet's emendation is, "*But now my task is smoothly done.*"

To Dr. Philip Hayes's curious intelligence his observations as well on the music for *Comus*, as on the general merit of Lawes,

It is remarkable, that *Soft Music* is neither prescribed in the Ashridge nor in the Cambridge MS.



would have been added, if his death had not prevented the fulfilment of the promise, which he had made to the editor. His observations might probably have discussed the contradictory assertions of Mr. Warton and Dr. Burney. For the attainments which are so elegantly ascribed to Lawes by the former, are strongly denied by the latter. "Most of the productions of this celebrated musician are languid and insipid, and equally devoid of learning and genius." *HIST. OF MUSIC*, vol. iii. p. 379. Yet, in a preceding page, the learned historian acknowledges, that "bad as the Music of Lawes appears to us, it seems to have been sincerely admired by his contemporaries in general." Lawes was commended, indeed, both by poets and musicians. Granger significantly calls him the *Percell* of his time.

To those eminent poets, some of whose productions, it has been mentioned, he set to music, may be added Ben Jonson, Randolph, and Sir William Davenant. Among the noblemen and gentlemen, whose poetical talents had been exerted for his use, were the Earl of Winchelsea, the Earl of Pembroke, the Earl of Bristol, Lord Broghill, Sir Edw. Dering, Sir Chris. Nevill, Sir John Mennes, Sir Patrick Abercromby, Sir Charles Lucas, Francis Finch, Esq. Mr. H. Noel son of Lord Visc. Cambden, Mr. T. Cary son of the Earl of Monmouth, Mr. G. Raleigh son of Sir Walter Raleigh, Mr. H. Harrington son of Sir Henry Harrington, Mr. Hen. Bathurst, Mr. Tho. Stanley, Mr. Aurelian Townshend, Mr. M. Clifford, and Mr. H. Reynolds. Many of the Songs written for Lawes, never appeared but with the Music; yet they deserve to be better known.

Sir John Hawkins has observed, that the use of bars in Music "is not to be traced higher than 1574, and it was not till some time after, that the use of them became general. Barnard's Cathedral Music, printed in 1641, is without Bars, but they are found throughout in the Ayres and Dialogues of Henry Lawes,

- a *Biog. Hist.* 3d ed. vol. iii. 367. See his "*Book of Ayres*."
- b Wood says, that this Nobleman "was endowed with a poetical geny, as by those amorous and not inelegant Ayres and Poems of his composition doth evidently appear; some of which had musical notes set to them by Hen. Lawes and Nels. Lanier." *Ath. Ox.* 2d ed. vol. i. 546.
- c He was author of several poems. See Walpole's Catalogue of Noble Authors, "*John Digby, Earl of Bristol*."
- d His *Second Book of Ayres* is dedicated to Lady Dering. "The Songs which fill this Book," he says, "have receiv'd much lustre by your excellent performance of them; and (which I confesse I rejoice to speak of) some which I esteem the best of these Ayres, were of your own Composition, after your Noble Husband was pleas'd to give the Words."
- e Sir John "was always poetically given." See more of him and his poetry in Wood's *Ath. Oxon.* vol. ii. 482.
- f Finch, says Wood, left "several pieces behind him, wherein he falls not short of the best of Poets." *Faith.* vol. i. 59.
- g He wrote the words in *Tempe Restored*, a Mask, presented before Charles I. by the Queen and fourteen of her ladies on Shrove-tuesday 1631. See Baker's *Biog. Dram.* ed. 1782. p. 366.

"published in 1653. From whence it may be conjectured, that  
 "the *choice of Lawes's Psalms* is *improbable*. But *Mr. Mason*, in his admirable *Essay on the Character of*  
 "most of first prefixed to a *Collection of the Words of Anthems*"  
 "published in 1782, and reprinted with some additions in his  
 "Essays historical and critical on English Church Music" pub-  
 "lished in 1795, gives this valuable comment on the preceding  
 "passage: 'This Henry Lawes was the friend of Milton, and set  
 "the songs in his *Comus*. He found, I imagine, the use of bar  
 "more necessary to mark the time of his Ayres, than to scan  
 "the just accent and quantity of his words. By the well-known  
 "Sonnet, which this Poet addressed to him, we are to conclude,  
 "that he thought him the first English Composer, who attended  
 "to this point; for he there says that his *Bridge* was *the first*  
 "tuneful and well-measured song."

"Words with just note and accent, not to scan

"With Midas ears, committing short and long.

"And if Milton, who was certainly a competent judge, is allowed  
 "to have spoken truth on this occasion, it is left with the lovers  
 "of very ancient Music to set their own value on that of the  
 "16th and part of the 17th Century." *Essays, &c.* p. 149.  
 ed. 1795.

The republication of Lawes's Psalm-tunes to Sandys's PARA-  
 PHRASE was promoted by Mr. Mason, as a proper tribute to that  
 musical merit, which he was too well qualified to over-rate. Of  
 Lawes's Psalms it has been said, however, that "they never were  
 "adopted by any vociferous fraternity, or admitted into the pale  
 "of a single country church, that I have been able to discover,  
 "since they were first printed. The 72d Psalm set by H. Lawes  
 "has, indeed, long had the honour of being jingled by the chimes  
 "of St. Lawrence Jewry, six times in the four and twenty hours,  
 "in a kind of *"Laud perpetua."* Dr. Burney *HIST. OF MUSIC*,  
 vol. iii. p. 388. Perhaps the honour of being jingled on the chimes  
 may seem to vindicate his 72d Psalm, at least, from the supposi-  
 tion of unpopularity in its own days; unless indeed the undif-  
 fering Parishioners of St. Lawrence Jewry gave it more than  
 "honour due," and "admitted" an unworthy member to the  
 jingling "crew" of chimes.

Of the CHOICE PSALMS Lawes relates, that "they had been  
 "often heard, and well approved of, chiefly by such as desire to

"His *Choice Psalms*," printed in 1658, are without bars.  
 "In his breast each soft affection dwelt  
 "That love and friendship know; each sister art,  
 "With all that Colours, and that Sounds impart,  
 "All that the Sylvan theatre can give  
 "All in the soul of MASON."

Pursuits of Literature, p. 41, vol. 50a. 2d ed.

"Lawes's brother, in one of the Elegies on his death at the end of the  
 "Choice Psalms," is called "the laus of our nation."



"joyne Musick with Devotion;" and he modestly adds, that "he had been much importuned to send them to the Presse, and should not easily have been perswaded to it now, (especially in these dissonant times) but to doe a Right (or at least to shew his Love) to the Memory of his Brother, unfortunately lost in these unnaturall Warres; yet lyes in the Bed of Honour, and expir'd in the Service and Defence of the King his Master." He composed the Music also to "Select PSALMES OF A NEW TRANSLATION, to be sung in MERSE and CHORUS of five Parts, with Symphonies of Violins, Organs, and other Instruments; Novemb. 22. 1655." The Translation is printed on a single quarto sheet. The name of the translator is not mentioned. It is probable, that these Select Psalms were privately printed for the Earl of Bridgewater's Chapel. The Psalms translated are the xx<sup>th</sup>. civ<sup>th</sup>. cxxxvii<sup>th</sup>. part of the lxi<sup>th</sup>. and part of the cxi<sup>th</sup>. I will give an extract from the cxxxvii<sup>th</sup> Psalm, which exhibits an easy and pleasing versification.

"Sitting by the streams that glyde  
Down by Babel's Towing wall,  
With our teares we fill'd the Tyde,  
Whilst our mindfull thoughts recall  
Thee, O SION, and thy Fall!

2.  
Our neglected Harps unstrung,  
Not acquainted with the hand  
Of the skilfull Tuner, hung  
On the Willow Trees that stand  
Planted in the Neighbour Land.

3.  
Yet the spightfull Foe commands  
Songs of Mirth, and bids us lay  
To dumb Harps our captive hands,  
And (to scosse our sorrows) say,  
Sing us some sweet Hebrew Lay.

4.  
But (say we) our holy Strain  
Is too pure for Heathen Land,  
Nor may we our Hymns prophane,  
Or tune either Voice or Hand  
To delight a Savage Band.

I found them in one of the various publications by Lawes, which have been obligingly procured for me, from the Duke of Bridgewater's Library at Ashridge, by Mr. Egerton.

\* Here is a favourite expression of Milton. See ARCADES, v. 77.

"If my inferior hand or voice could hit

"Inimitable sounds."

PAR. REC. B. i. 171. "the band sung with the voice." Again, B. iv. 255.

"numbers hit by by voice or hand."

5.  
 Holy *Salam*, if thy Love  
 Fall from my forgetfull heart,  
 May the skill by which I move  
 Strings of Musick, run'd by Art,  
 From my wither'd Hand depart.  
 6.  
 May my speechless Tongue give sound  
 To no Accent, but remain  
 To my prison Roof fast bound,  
 If my sad Soul entertain  
 Mirth till Thou rejoice again.

Milton's commendation of Lawes has been considered by the accomplished historian of Music in a light unfavourable both to the poet, and to the musician. "It would be illiberal," he says, "to cherish such an idea; but it *does* sometimes seem as if the twin-sisters, Poetry and Music, were mutually jealous of each other's glory: *the less interesting my sister's offspring may be, says Poetry, the more admiration will my own obtain.* Upon asking "some years ago, why a certain great prince continued to honour "with such peculiar marks of favour an old performer on the "Shute, when he had so many musicians of superior abilities about "him? I was answered, *because he playt worse than himself.* And "who knows whether *Mrazon* and *Wallis* were not secretly "influenced by some such consideration? and were not more pleased "with Lawes for not pretending to embellish or enforce the sentiments of their songs, but letting them to sounds less captivating than the sense." Dr. Burney, *Hist. Music* vol. iii. p. 394. But Milton "was as *superior as a versified flanger*; and, "at the same time, was a skilful performer on the organ, and a "judge of music." Perhaps the praise and judgement of Milton (I speak with submission) may not then be considered as the concessions of jealous superiority, or as the effusions of hasty admiration. EDITOR.

Perhaps this emphatic expression may be derived from St. MATTHEW. xii. 40. It may remind the reader of the eloquent Bishop Sherlock's fine allusion to the noted Miracle, which the Evangelist records. "How despothfully do "we treat the Gospel of Christ, to which we owe that clear Light even of "Reason and Nature which we now enjoy, when we endeavour to set up Reason "and Nature in Opposition to it? Ought the *withered Hand* which Christ has "restored and made whole, to be lifted up against him?" *Sermons*, vol. I. Disc. i. p. 19. See Doctor Blair's notice of this allusion, in his *Lectures: "Eloquence of the Pulpit."*

See before, p. 39.



## ORIGIN OF COMUS.

**I**N Fletcher's FAITHFUL SHEPHERDESS, an Arcadian comedy, recently published, Milton found many touches of pastoral and superstitious imagery, congenial with his own conceptions. Many of these, yet with the highest improvements, he has transferred in COMUS; together with the general cast and colouring of the piece. He caught also from the lyric rhymes of Fletcher, that *Dorique delicacy*, with which Sir Henry Wotton was so much delighted in the Songs of Milton's drama. Fletcher's comedy was coldly received the first night of its performance. But it had ample revenge in this conspicuous and indisputable mark of Milton's approbation. It was afterwards represented as a MASK at court, before the king and queen on twelfth-night, in 1633. I know not, indeed, if this was any recommendation to Milton; who in the PARADISE LOST speaks contemptuously of these interludes, which had been among the chief diversions of an elegant and liberal monarch. B. iv. 767.

Court-amours, Mix'd dance, and wanton MASK, or midnight ball, &c.

And in his *Ready and easy Way to establish a free Commonwealth*, written in 1660, on the inconveniencies and dangers of re-admitting *Kingship*, and with a view to counteract the noxious humour of returning to *Bondage*, he says, "a King must be adored as a demi-god, with a dissolute and haughty court about him, of vast expence and luxury, MASKS and Revels, to the debauching our prime gentry, both male and female, not in their *pastimes* only, &c." PR. W. i. 590. I believe the whole compliment was paid to the genius of Fletcher. But in the mean time it should be remembered, that Milton had not yet contracted an aversion to courts and court-amusements; and that in L'ALLEGRO, MASKS

<sup>a</sup> The third edition of Fletcher's play was published in 1633. The first quarto was published during his life-time; the second is dated 1629, four years after his decease. See Colman's BEAUMONT AND FLETCHER, vol. iii. pp. 153. 145. The FAITHFUL SHEPHERDESS is mentioned in Davies's SCOURGE OF FOLLY, 1611. See Warton's Note on COMUS, v. 934. EDITOR.

<sup>b</sup> MASKS, but without any display of dramatic wit or character, may be traced back to the early part of Henry the eighth's reign; in which they were often performed by the king and his courtiers. Hollingshead and Hall, speaking of the first entertainment of this kind, relate that "the king with eleven others were disguised after the manner of *Italie*, called a MASK, a thing not seen afore in *Englande*." Mr. Warton is of opinion, that these MASKS most probably came to the English, if from *Italy*, through the medium of *France*. HIST. ENG. POETRY. 2d ed. vol. i. 239. note. Their chief aim at this period seems to have been, to surprise, by the ridiculous and exaggerated oddity of the visors, and by the singularity and splendour of the dresses, which the MASKERS wore. Every thing was out of nature and propriety. Ibid. vol. iii. 157. They seem to fall under that description of a MASQUERADE, ("to denote which no

are among his pleasures. Nor could he now disapprove of a species of entertainment, to which as a writer he was giving encouragement. The royal Masks, however, did not, like Comus, always abound with Platonic recommendations of the doctrine of chastity.

"better word could hardly be invented, than Γοργυοφορία") which is given in the singular title to a Copy of *Greek Elegiac Verses*, printed at Petersburg, in the year 1780, and address to Prince Potemkin;

Εὐτυχημα τῇ τῇ πανδοῦς καὶ χαριστικῇ ΓΟΡΓΥΟΦΟΡΙΑΣ, τῷ κοινότητι ΜΑΣΚΑΡΑΔΟΣ καλεῖται, ἢ κ. τ. λ.

Thus Englished, *A Poem, on the splendid and delightful festivity, where they wear GORGONIAN VIZORS; more commonly called A MASQUERADE, which Prince POTEMKIN celebrated, &c.* HARRIS'S PHIL. INQUIRIES, Appendix, p. 367. The MASK was also frequently attended with an exhibition of some gorgeous machinery, resembling the wonders of a modern pantomime. See HARR. ENG. POETRY, vol. iii. 157. MASKS were probably distinguished by no other characteristics, till the reign of Elizabeth, when they assumed a dramatic form. The virtues and vices personified were admitted into them, and they exhibited a species of allegory not dissimilar to that which existed in those popular dramas, the old MORALITIES. "Even after the people had been accustomed to Tragedies and Comedies, Moralities still kept their ground: one of them intitled *The New Cusson* was printed so late as 1573: at length they assumed the name of MASQUES, and, with some classical improvements, became in the two following reigns the favourite entertainments of the court." *On the Orig. of the Eng. Stage* in Percy's RELIQUES OF ANC. POETRY, vol. i. 140. ed. 1794. They were also the usual performances at princely nuptials, at the entertainment of foreign nobility, and at various public ceremonies, particularly at festivals by the societies of the Inns of court. Many of Ben Jonson's "MASQUES" were presented on Twelfth-night, it being a custom to have plays at Court in the Christmas holy-days, and especially on that festival. The title of Shakspeare's Comedy, TWELFTH-NIGHT, it is supposed, might have been owing to its first exhibition at this season. See Malone's SHAKSPEARE, ed. 1790, vol. i. Pl. i. 380. and Steevens's, ed. 1793, vol. i. 608. Many elegancies of poetic imagery and diction may be found in some of these entertainments. Among the more eminently beautiful Mr. Warton places Browne's INNER TEMPLE MASQUE, Hist. Eng. Poet. vol. ii. 401, to which he supposes Milton may have been indebted in COMUS. Some, however, not possessed of native charms, were indebted for the approbation they experienced to the aids of music, dancing, and machinery. And some could expect "to please and satiate the curious taste" by the introduction of such fantastic personages, as *Wassil*, *Mumming*, *Minceed Pys*, and *Babie Cakes*. See Jonson's "MASQUE OF CHRISTMAS, 1616."

Queen Elizabeth was often entertained by her nobility with splendid MASKS, of which none were more remarkable, than those at Kenelworth Castle in Warwickshire, by the Earl of Leicester, in 1575, and at Wanstead-house in Essex, by the same nobleman, in May 1578, when the MASK was named *The Lady of the May*, and was written by that accomplished gentleman, Sir Philip Sidney. Perhaps I may be excused, if I lengthen the note by giving an extract or two from this MASK, which may remind the reader of a pleasant character on the modern stage, the *Lingo* of *The Agreeable Surprise*. *Rombus* (for that is the name of Sir P. Sidney's pedant) thus introduces himself to the Queen: "I am, *Potentissima Domina*, a School-Master, that is to say, a Pedagogue, one not a little versed in the disciplinating of the juvenal frie &c. Yet hath not the pulchritude of my virtues protected mee from the contaminating hands of these plebeians; for coming *solummodo* to have parted their sanguinolent fray, they



The ingenious and accurate Mr. Reed has pointed out a true out-line, from which Milton seems partly to have sketched the plan of the fable of *Comus*. See BIOGRAPH. DRAMAT. H. p. 441. It is an old play, with this title, "THE OLD WIVES TALE," a pleasant conceited Comedie, plaied by the Queenes Maiesties players. Written by G. P.<sup>c</sup> [i. e. George Peele.] Printed at

"yielded mee no more reverence, then if I had been some *Pecorinus Affinus*. Is even I, that am, who am I? *Disce, verbus sapientis satum est!*" Like *Lings* who, if I remember right, reflects on the ignorance of the unhappy clowns, who know nothing, nor won't be learned; *Rombus* also exclaims "Ehem, Hei, Inspi- dum, Incitium vulgorum et popularium!" Why you brute Nebrons, have you had my *Corpusculum* so long among you, and cannot yet tell how to edifie an argument? — *Holofernes*, in *Love's Labour's Lost*, has been supposed by Mr. Capell to bear a faint resemblance to *Rombus*.

The great passion for these dramatic performances in the two succeeding reigns has been remarked by an acute writer: "it was the fashion" he says "for the nobility to celebrate their weddings, birth-days, and other occasions of rejoicing, with *MASQUES* and *interludes*, which were exhibited with great pricing expence; that great architect *Inigo Jones* being frequently employed to furnish decorations with all the magnificence of his inventions." *Doddley's Preface* to his Collect. of *Old Plays*. In the reign of James, his Queen had given countenance to this practice" [at Court], "and, I believe, she is the first of our Queens that appeared personally in this most elegant and rational entertainment of a court." *HIST. ENG. POET.* vol. ii. 401. In the following reign, "the king and his lords, the queen and her ladies, frequently performed in these *MASQUES* at court, and all the nobility in their own private houses." "in short, no public entertainment was thought complete without them; and to this humour it is we owe, and perhaps 'tis all we owe it, the *MASQUE AT LUDLOW CASTLE*." *Doddley* at sup. Puritanism, which had taken great offence at *Shirley's Mask*, in 1633, (see before, p. 166) in it advanced in strength, "more openly opposed them, as *indecent and diabolical*" and at length, "Cromwell's usurpation put an end to them."

About the year 1675 a feeble effort was made to revive these liberal and elegant amusements at Whitehall. Queen Catherine ordered *Crowne* to write a Pastoral called *Calisto*, which was acted at court by the ladies *Mary* and *Andrew* daughters of the Duke of York, and the young Nobility. About the same time lady *Anne*, afterwards Queen, performed the part of *Semandra*, in Lee's *Mitridates*. *HIST. ENG. POET.* vol. ii. 402. note. At the marriage of James Duke of Hamilton and Lady Anne Cochran, Feb. 22. 1723, this celebrity was renewed in the performance of a *Mask*, intitled *The Nuptials*, which was written by Allan Ramsay. An ingenious unknown friend in England, complimented the Scottish bard, on "his revival of a good old form of poetry, in high repute with us." See the Introduction prefixed to the *Mask*. The same writer, having observed that the original of *Masks* might be an imitation of the *INTERLUDES* of the Ancients, and having highly commended Ramsay for his noble and successful attempt to revive this kind of poetry, gives the joint opinion of *Addison* and himself respecting *Comus*: "the best *Mask* ever written, was that of *Milton*, in the praise of which no words can be too many: and I remember to have heard the late excellent Mr. Addison agree with me in that opinion." Another grand *Mask*, intitled *Utriusque* and written by Thomson and Mallet, may be mentioned. See *Broc. Du xii.* vol. ii. p. 8. It was performed on the 21 of August 1740, in the Gardens of Cliefden, in commemoration of the accession of George I. and in honour of the birth-day of the princess of Brunswick; the prince and princess of Wales, and all their court, being present. *EDWARDS* in his *History of the*

*Georges Pele*, the author of the *OLD WIVES TALE*, was a native of

"London by John Danter, and are to be sold by Ralph Han-  
 "cocke and John Hardie, 1595." In quarto. This very scarce  
 and curious piece exhibits, among other parallel incidents, two  
 Brothers wandering in quest of their Sister, whom an Enchanter  
 had imprisoned. This magician had learned his art from his  
 mother Meroe, as Comus had been instructed by his mother Circe.  
 The Brothers call out on the Lady's name, and Echo replies.  
 The Enchanter had given her a potion which suspends the powers  
 of reason, and superinduces oblivion of herself. The Brothers  
 afterwards meet with an Old Man who is also skilled in magic;  
 and by listening to his footlayings, they recover their lost Sister.  
 But not till the Enchanter's wreath had been torn from his head,  
 his sword wrested from his hand, a glass broken, and a light ex-  
 tinguished. The names of some of the characters, as Sacrapant,  
 Chorebus, and others, are taken from the *ORLANDO FUROSO*.  
 The history of Meroe a witch, may be seen in "The 11 Bookes  
 "of the Golden Asse, containing the Metamorphose of Lucius  
 "Apuleius, interlaced with sundrie pleasant and delectable Tales,  
 "&c. Translated out of Latin into English by William Adling-  
 "ton, Lond. 1566." See Chap. iii. "How Socrates in his re-  
 "turne from Macedony to Larissa was Ipoyled and robbed, and  
 "how he fell acquainted with one Meroe a witch." And Chap.  
 iv. "How Meroe the witch turned divers persons into miserable  
 "beasts." Of this book there were other editions, in 1571, 1596,  
 1600, and 1639. All in quarto and the black letter. The trans-  
 Devonsheire; and a Student of Christ Church Oxford, where he became a Master  
 of arts in 1579. At the university, he was much esteemed for his poetical  
 talents. Going to London, he was made conductor of the city pageants.  
 Hence he seems to have got a connection with the stage. He was one of the  
 wits of the town, and his "Merrie Jests" appeared in 1609. Reprinted 1627.  
 Mr. Steevens justly supposes, that the character of Gwynne Blyndarb, in  
 the *Parthenia*, was designed for Gwynne or Peele. See Malone's *SUPPL. SHAKESP.*  
 ii. 587. He has some few pastoral pieces in *ENGLANDS HEARTSON*. He de-  
 dicated a poem called the *HONOUR OF THE GARTER*, to the Earl of Northam-  
 berland, by whom he was patronised in 1593. He wrote also among other  
 things, *POLYHYMNIA*, the description of a Tree exhibited before the queen,  
 1590. As to his plays, beside the *OLD WIVES TALE*, 1595, he wrote *THE*  
*ARRAIGNMENT OF PARIS*, 1584. — *EDWARD THE FIRST*, 1593. — *KING*  
*DAVID AND FAIR BETSABE*, 1599. (See Note on *Comus*, p. 934.) — *AND*  
*THE TURKISH MACHINET AND HEVEN* [these] THE SAID Gwynne never  
 printed. See Malone, at *supr.* vol. i. 191. Of his popularity, and in various  
 kinds of poetry, see Meres's *WITS TREASURY*, 1598. *same*, viz. p. 239, 283,  
 285. And Nash's *EWITNESSE* to the Gentlemen Students of both universities,  
 prefixed to Greene's *ARCAPA*, 4to. Bl. Let. He lived on the Bank-side, op-  
 posite to Black Friars; and died, in want and obscurity, of a disease, which  
 Wood says is incident to poets, about the year 1597. He was a favourite dra-  
 matic poet: and his plays continued to be acted with applause long after his  
 death. A man of Peele's profession, situation, and character, must have left  
 many more plays, at least interludes, than are now remembered even by name  
 only. His *OLD WIVES TALE*, which is unrected by Wood, and of which  
 the industrious Langhorne appears to have known nothing more than the title,  
 had sunk into total oblivion. WARTON.



lator was of University College. See also APULBIUS in the original. A Merpe is mentioned by Ausonius, EPIGR. xix.

Peele's Play opens thus.

Anticke, Frolicke, and Fantasticke, three adventurers, are lost in a wood, in the night. They agree to sing the old Song,

"Three merrie men, and three merrie men,

"And three merrie men be wee;

"I in the wood, and thou on the ground,

"And Jacke sleeps in the tree."

They hear a dog, and fancy themselves to be near some village.

A cottager appears, with a lantern: on which Frolicke says, "I

"perceiue the glimring of a gloworme, a candle, or a cats-eye,

"&c." They intreat him to shew the way: otherwise, they say,

"wee are like to wander among the owlets and hobgoblins of the

"forest." He invites them to his cottage; and orders his wife to

"lay a crab in the fire, to rost for lambes-wool, &c." They sing

"When as the rie reach to the chin,

"And chopcherrie, chopcherrie ripe within;

"Strawberries swimming in the creame,

"And schoole-boyes playing in the streame, &c."

At length, to pass the time *trimly*, it is proposed that the wife

shall tell "a merry winters tale," or, "an old wiues winters tale,"

of which sort of stories she is not without a *score*. She begins,

There was a king, or duke, who had a most beautiful daughter,

and she was stolen away by a necromancer, who turning himself

into a dragon, carried her in his mouth to his castle. The king

sent out all his men to find his daughter; "at last, all the king's

"men went out so long, that his Two Brothers went to seeke hir."

Immediately the two Brothers enter, and speak,

"1 Br. Vpon these chalkie cliffs of Albion,

"We are arriued now with tedious toile, &c.

"To seeke our Sister, &c." —

A soothsayer enters, with whom they converse about the lost

lady. "Sooths. Was she fayre? 2 Br. The fayrest for white and

red."

This old Ballad is alluded to in *TWELFTH NIGHT*, A. ii. S. iii. Sir Toby

says, "My Lady's a Cataian, we are politicians, Malvolio's a Peg a Ramsey,

and "three merry men be we." Again, in the Comedy of *RAN-ALLEY*, 1611.

See Reed's *OLD PL.* vol. v. p. 437. And in the Preface to the *SHOEMAKER'S*

*HOLIDAY*, 1610. 4to. Bl. Let. "The merriments that passed in Eyre's house

"and other accidents; with two merry three mens songs." And in the Comedy

*LAVEN AND LEE DOWS*, 1605. Signat. E. 3. "He plaied such a song of the

"three merry men, &c." Many more instances occur. *WATTON.*

See *Shakspeare's WINTER'S TALE*, A. ii. S. i.

H. — Pray you sit by us,

And tell us a tale. M. Merry or sad shall't be? —

— A sad tale's best for winter;

I have one of sprites and goblins. —

There is an entry in the Register of the Stationers, of "A Book intitled *A Winter*

*Nyghts pastyme*, May 22, 1594." This is not Shakspeare's *WINTER'S TALE*,

which perhaps did not appear till after 1600. *WATTON.*

"the purest for redde, as the blood of the deare or the driven  
 "snowe, &c." In their search, Echo replies to their call. They  
 find too late that their Sister is under the captivity of a wicked  
 magician, and that she had tasted his cup of oblivion. In the  
 close, after the wreath is torn from the magician's head, and he  
 is disarmed and killed, by a Spirit in the shape and character of a  
 beautiful page of fifteen years old, she still remains subject to the  
 magician's Inchantment. But in a subsequent scene the Spirit  
 enters, and declares, that the Sister cannot be delivered but by a  
 Lady, who is neither maid, wife, nor widow. The Spirit blows  
 a magical horn, and the Lady appears; she dissolves the charm,  
 by breaking a glass, and extinguishing a light, as I have before  
 recited. A curtain is withdrawn, and the Sister is seen seated  
 and asleep. She is disenchanted and restored to her senses, having  
 been spoken to by the Spirit. She then rejoins her Two Brothers,  
 with whom she returns home; and the Boy-Spirit vanishes under  
 the earth. The magician is here called "Inchanter vile," as in  
*Comus*, v. 907.

There is another circumstance in this play, taken from the old  
 English *APULEIUS*. It is where the *Old Man* every night is  
 transformed by our magician into a bear, recovering in the day-  
 time his natural shape.

Among the many feats of magic in this play, a bride newly  
 married gains a marriage-portion by dipping a pitcher into a  
 well. As she dips, there is a voice:—

"Combe me smoothe, and stroke my head,  
 "And thou shalt have some cockell bread."

"Gently dippe, but not too deepe;  
 "For feare thou make the golden beards to weep."

"Faime maiden, white and redde,  
 "Combe me smooth, and stroke my head."

"And euery haire a sheave shall be,  
 "And euery sheave a golden tree!"

With this stage-direction, "*A head comes up full of gold; she combes  
 it into her lap.*"

I must not omit, that Shakspeare seems also to have had an eye  
 on this play. It is in the scene where "*The Haruest-men enter  
 with a Song.*" Again, "*Enter the Haruest-men singing with women  
 in their hands.*" Frolicke says, "Who have we here, our  
 "amorous haruest-starrs?"—*They sing,*

"Loe, here we come a reaping a reaping,  
 "To reape our haruest-fruite."

"And thus we passe the yeare lo long,  
 "And neuer be we mute."

Compare the Masque in the *Tempest*, A. iv. S. 1, where Iris says,  
 "You sun-burnt fickle-men, of August weary,  
 "Come hither from the furrow, and be merry."

f See note on *Com.* v. 240. And Reed's O. P. L. vi. 426 ill. 401. WATSON.



Make holy-day: your eye-straw hats put on; flow'rs ed:  
And these fresh nymphs encounter every one;  
In country feasting.  
Where is this stage-direction. Enter certain Reapers, properly  
habited: they join with the nymphs in a graceful dance. The Tasso  
reap probably did not appear before the year 1612.

That Milton had his eye on this ancient drama, which might  
have been the favourite of his early youth, perhaps it may be at  
least affirmed with as much credibility, as that he conceived the  
PARADISE LOST, from seeing a Mystery at Florence; written by  
Andrini a Florentine in 1617, entitled ADAMO.

In the mean time it must be confessed, that Milton's magician  
Comus, with his cup and wand, is ultimately founded on the fable  
of Circe. The effects of both characters are much the same.  
They are both to be opposed at first with force and violence.  
Circe is subdued by the virtues of the herb Moly which Mercury  
gives to Ulysses, and Comus by the plant Haemony which the  
Spirit gives to the Two Brothers. About the year 1655, a Masque  
called the INNOR TEMPLE MASQUE, written by William Browne  
author of BARRAMUNIA'S PASTORALS, which I have frequently  
cited, was presented by the students of the Inner Temple. See  
Notes on COM. v. 252. 636. 659. It has been lately printed from  
a manuscript in the Library of Emanuel College: but I have been  
informed, that a few copies were printed soon after the presenta-  
tion. It was formed on the story of Circe, and perhaps might  
have suggested some few hints to Milton. I will give some proofs  
of Parallelism, as we go along.

The genius of the best poets is often determined, if not directed,  
by circumstance and accident. It is natural, that even so original  
a writer as Milton should have been biassed by the reigning poetry  
of the day, by the composition most in fashion, and by subjects  
recently brought forward, but soon giving way to others, and al-  
most as soon totally neglected and forgotten. WATSON.

Doctor Newton had also observed, that Milton formed the

On this subject the curious reader will be highly gratified, in referring to  
Mr. Hayley's "Conjectures on the Origin of Paradise Lost," subjoined to his  
second edition of the LIFE OF MILTON: in which an ample account is given  
of Andrini's piece with large Extracts from it, and a most satisfactory enquiry  
into Milton's obligations to it. The chief idea that Mr. Hayley means to in-  
culcate is, that Milton did not tamely copy the ADAMO of Andrini, but that  
his fancy caught fire from that spirited, though irregular and fantastic, com-  
position—that it proved in his ardent and fertile mind the seed of Paradise  
Lost. The ADAMO was first printed in 1613, and again in 1617. See Mr.  
Hayley's valuable LIFE OF MILTON, 2d edition, p. 257. EDITOR.

A The late ingenious Mr. Hayley in the Supplement to his SELECT REMAINS  
of Ancient English Poetry, Lond. 1787, directs the reader of Comus to the  
"Christ's Victory" of GILLES FLETCHER, in which the story of Circe is in-  
troduced. His acute observations will be found in the following Notes on  
Comus, with his name affixed. EDITOR.

plan of *Comus* very much upon the episode of *Circe* in the *Odyssey*. And Doctor Johnson, in his *Life of Milton*, says, that the fiction is derived from Homer's *Circe*. But a learned and ingenious annotator on the *Lives of the Poets* is of opinion, notwithstanding the great biographer's assertion, that "it is rather taken from the *Comus* of *ERYCIUS PUTEANUS*, in which, under the fiction of a dream, the characters of *Comus* and his attendants are delineated, and the delights of sensualists exposed and reprobated. This little Tract was published at Louvain in 1611, and afterwards at Oxford in 1634, the very year in which *MILTON'S COMUS* was written." Note signed H. in Johnson's *LIVES OF THE POETS*. vol. i. p. 134. ed. 1799. and p. 123. ed. 1794.

In *Remarks on the Arabian Nights' Entertainments* by RICHARD HOLE, L. L. B. Lond. 1797, this observation has been confirmed by various extracts from Puteanus's work. But, before I present the reader with the correspondencies in the Dutch and British *Comus*, which this acute and entertaining writer has exhibited, it should be remarked, that the first edition of Puteanus is not that which was printed at Louvain in 1611, although it is said to be the *first* by Mr. Hole, p. 232, and implied to be the *first* in the preceding information of the annotator on Johnson. Mr. Warton refers to Puteanus, in his note on v. 58. of *Comus*, whose work, he says, was written in 1608. It was probably published at Louvain in the same year. The edition of 1611 has the following title, "ERYCI PUTEANI COMVS SIVE PHAGESIPOSIA CIMMERIA. SOMNIVM. Secundo jam et accuratius editum. LOVANI, Typis GERARDI RIVII. clc. 1611. 11." Dan. Heinsius has prefixed a copy of verses to Puteanus in this edition.

"Milton certainly read this performance with such attention, as led, perhaps imperceptibly, to imitation. His *Comus*

Offers to every weary traveller

His orient liquor in a crystal glass.

In Puteanus, one of his attendants discharges that office. Hic [in limine] adolescens cum amphora et cyatho stabat et intrantibus propinabat vinum. [p. 35. ed. 1611.] From the following

1 ERYCIUS PUTEANUS (whose real name, according to Mr. Hole, was Henri du Puy) was born at Venloo in Gelderland. He was Professor of Eloquence at Milan, and afterwards at Louvain. He was very much esteemed in the Low Countries, and enjoyed the titles of Historiographer to the King of Spain, and Counsellor to the Arch-Duke Albert. He was even appointed Governor of the Castle of Louvain. He died in 1646, in the 72d year of his age. He was author of an immense number of books. Scaliger calls him a trifler, but he was certainly both learned and eloquent, although he did not apply himself so much to correct and comment upon authors, as in composing little pieces upon Eloquence, letters, and small tracts upon Miscellaneous subjects. See BAILLET, and GEN. DICTION. ART. Puteanus. Editor.

\* Vid. Auctoris Præfat. p. 8. et. p. 204. ed. 1611. Editor.



passage Milton seems to have derived his idea of the mode, in which he first introduces the voluptuous enchanter. Interea Comus, luxu lascivique stipatus, ingreditur: et quid attinet pompam explicare? Horæ suavissimos Veris odores, omnemque florum purpuram spargebant. Amorem Gratiæ, Deliciæ, Lepores, ceteraque Hilaritatis illices sequebantur: Voluptatem Risus, locusque. Cum Saturnitate soror Ebrietas erat, crine fluxo, rubentis Auroræ vultu: manu thyrsim quatlebat: ac breviter, totum Bacchum expresserat. [p. 30. ed. supr.] These figurative personages recall to our minds

Meanwhile welcome Joy and Feast,  
Midnight Shout and Revelry,  
Tipsy Dance, and Jollity.

In the same speech our Poet evidently has in view a lively Anacreontic Ode, which the Comus of Puteanus likewise addresses to his dissipated Votaries. *Hole's Remarks &c.* pp. 233, 234.

The lines, which Mr Hole has extracted from this Ode, are given as "resemblances which can hardly be considered accidental;" and he adds, "whoever chooses to compare farther the poetical address of Comus in each author, will find a similar spirit and congeniality of thought, though the Dutch Muse in point of chastity is very inferior to the British." *Remarks &c.* p. 236.

From the comparison which I have made, I venture to join a resemblance or two with those that have been displayed by an abler pen. The Ode opens thus:

Limen suavioris  
Qui læve pulsat ævi,  
Nomen bonis daturus  
Sacris PHAGESIORVM;  
Condifcat ille molli  
Ditare melle guttur,  
Dotare pectus udo  
Mitis lepore Bacchi:  
Condifcat ille fracto  
Terram gradu pavore,  
Fulvæ vigil lucernæ,  
Et ebrizæ lucernæ  
Cultor, novusque Mysta  
Noctis, Merique Mysta.  
Nil turpe, nilque factum

*Com. v. 143.*

Come, knit hands, and beat the ground  
In a light fantastic round. *Hol. 1.*

*Com. v. 122.*

What hath Night to do with sleep?  
Night hath better sweets to prove,  
Venus now wakes, and wakens Love.

*Fadum puter, latero*  
*Caliginis sub latro*  
*Volo potest opaco*  
*Quod turpe, quidque fardum:*  
*Quid ergo? quid moramur?*  
*Cur non sacro gemella*  
*Lusu furit Voluptas*  
*Dulcissimi Lyaei*  
*Dulcissima Dione?*  
*Veni, veni Lyaei,*  
*Te Comus, atque Coma*  
*Florens rogat caterva*  
*Veni, madere suave est:*  
*Veni, perire suave est:*  
*Pleno vetustioris*  
*Florem cado Falerni*  
*Carpamus o Sodales*  
*Trullis, scyphis, diotis,*  
*Carchessis, cullignis*  
*Delere fas? ferre*  
*Nec nota, nec mentis;*  
*Nec nota, nec frontis.*  
*Et tu veni Dione,*  
*Veni, veni Dione,*  
*Risum, locumque prome*  
*Vrentis et furentis*  
*Duces Satellitesque*  
*Cupidinis procaces.*  
*Tristes abite cura:*  
*Tranquillitatis alma*  
*Hec Sacra sunt, perira,*  
*Hic Gratia decor,*  
*Hic Illices Amorum—*  
*Hic Fervor, et Juventas,*

Come, let us our rights begin,  
 'Tis only day-light that makes sin,  
 Which these dun shades will ne'er report.  
 To the lines marked with Italics, the opening of the following passage might have contributed. "An tu nescis, inquit [Comus], Sacris meis pervigilium debere? Necdum Solis Occasus est, et somnum ordiris? Si numen meum nescis, inter mortales immortalis ago. &c. Δαίμων ὁ Κομος, ὅστις οὐ το ἀνθρώπων τοῖς Ἄνδράσιν. — Iam Sacra mea PHAGETIA, sive PHAGETISORIA sunt, Scriptori- bus nominata, et Luxu Lasciviæque peraguntur. Paucis: totum Voluptatis regnum meum est; nec felix quisquam, nisi qui meus. [p. 20. ed. 1611.] HOLZ.  
 n. Com. v. 109.  
 Strict Age and four Severity. Editor.  
 o. Com. v. 667.  
 Here dwell no frowns, nor anger; from these gates  
 Sorrow flies far: See, here be all the pleasures  
 That fancy can beget on youthful thoughts.—Editor.



*Lubentique sunt blanda*  
*Quem non juvat virenti*  
*Bacchique, Cypridisque*  
*Umbrae fronde frontem?*  
*Lucebit et venusto*  
*Rorantium impedi*  
*Serio caput rosarum,*  
*Micantiumque florum.* pp. 35, et seq. ed. supr.

There is a remarkable passage in the Dutch Comus, where Aderba, Puteanus's friend, expresses the horror he feels, on finding himself overtaken by night at the very entrance of Comus's portentous palace. Puteanus dissipates his apprehensions by an argument, not dissimilar to that, with which the Elder Brother, in the British Comus, combats the fears of the Younger respecting his Sister. Ego in numeros responsionem aduens, fortiori coacta sententiæ spiritu dispellere, inanem metum conatus sum,

*Quid innocentis ergo candor pectoris,*  
*Quid puritas beata, quid Virtus potest,*  
*Viraginisque dogmata Sapientia?*  
*Servam nigrae si noctis aura obnubilat*  
*Mentem, quatitque umbratili pectus meth?*  
*Audebo fari: noctis aura quid nigra*  
*Potest, quid umbris obsita formidinet;*  
*Si liberam potente virtus afferit*  
*Mentem manu, si candor atque puritas,*  
*Viraginisque dogmata Sapientia?*  
*Animo pavor; caligo reddi sterner.* p. 26. et seq. ed. supr.

The address of Comus to the Lady, his specious argumentation and licentious language,

*There was another meaning in these gifts,*  
*Think what, and be advis'd,*

might have been suggested, in some degree, by the following

p Com. v. 105.

Braid your locks with rosy twine,  
 Dropping odours, dropping wine. HOLL.

q Com. v. 366.

I do not think my Sister so to seek,  
 Or so unprincipled in virtue's book,  
 And the sweet peace that goodness begets ever,  
 As that the fingle want of light and noise  
 (Not being in danger, as I trust she is not)  
 Could stir the constant mood of her calm thoughts,  
 And put them into misbecoming plight:  
 Virtue could see to do what Virtue would  
 By her own radiant light.

Compare also the Lady's soliloquy, v. 205.

A thousand fantasies  
 Begin to throng into my memory,  
 Of calling images, shapes, and sounds, and colours,  
 These thoughts may startle well, but not affright  
 The virtuous mind.—EDITHA.

passage in Puteanus: *Quæ mortaliū sine voluptate vitæ æqueus est. Haha, si sapere constitisti, fuge; illam cappe, sit quem in fine benigna te Natura produxerit. Ego cythereon ut miserum dura virtute crucies animum, et è felicitatis contubernio proturbes; sed ut mollitiæ bees, ut suavitatibus, lubentisque omnibus irriges foveasque, velut tenerrimam brevis vitæ flammam.* p. 21. ed. supr. In the reply of the Lady to Comus there is also some correspondence to the language of Puteanus:

——— To him that dares

*Arm his profane tongue with contemptuous words*

*Against the sun-clad pow'r of Chastity,*

*Fain would I something say, yet to what end?*

*Ego tam profani sermonis audaciam nullâ patientiâ digerens, infauftum numen, velut portentum detestabar. Fuga in mente erat, sed alæ in votis; cùm ecce densissimâ nube repente septus, sublatuſque, adspirante et impellente nescio quâ aurâ, deferor, Zephyri, an Somni?* p. 22. ed. supr. The Lady also "*goes about to rise*," or, wishes to escape, but is prevented by the incantations of Comus.

"It may naturally indeed be supposed," says Mr. Hole, "that Milton had perused the description of Comus by Philostratus, as well as the Dutch author, who evidently borrowed and expanded several of his ideas; but Milton judiciously avoids some traits of character, which Puteanus adopts in their full spirit."

REMARKS, &c. p. 238.

The description of the figure of Comus in Puteanus is entirely taken from Philostratus, and is introduced as an illustration of COMUS'S PICTURE, which, among the most famous productions of Painting and Statuary, Puteanus and Aderba behold in the palace of Comus. See pp. 39. 40. ed. supr.

The Comus of Puteanus carries a torch in one hand, and in the other his intoxicating cup. *Lævâ facem, dextrâ auratum roridumque Liberi lepore cornu complexus, identidem libabat.* p. 17. ed. supr. Compare the entry of Milton's Comus and his attendants after verse 92. *Stage-Direction.*

Milton, however, in his imitations of Puteanus, has interwoven many new allusions and refined sentiments. Puteanus, it must be acknowledged, is often sprightly as well as poignant. But in HIS COMUS we shall search in vain for the delicacy of expression and vigour of fancy, which we find in the COMUS of MILTON. From the indecencies also in Puteanus the reader will turn away with disgust; but to the jollities in Milton he can listen "unreproved,"

\* See Mr. Warton's note on Com. v. 58. EDITOR.

• The learned reader will smile at the sarcastic observation of Puteanus on a fashion prevalent among the ladies near two centuries ago, and prevalent in modern days. *Vestis fartum in prægnantium farcinam puellæ distendunt, cùm vix fororiare cœperunt: prævertunt utero nuptias, gravidæ priusquam conceperunt; imò fortassis gravidæ, quò vitium celent.* p. 155, ed. supr. EDITOR.



because his "invitations to pleasure are so general, that they  
"excite no distinct images of corrupt enjoyment, and take no  
"dangerous hold on the fancy." **Editor.**

**Dr. Johnson, in his Life of Milton.** **Editor.**  
In the reply of the Lady to Comus there is also some correspon-  
dency to the language of Putmanus;

**Ego tam** *probae formae, modesta, nulli patientia dignum, in-*  
*stantibus humis, velut portentum detestabile. Fuga in mente erat,*  
*sed alio in votis; cum ecce densissima nubes repente sepuit, sub-*  
*stantibus, adstantibus et impellentibus nescio quid, nescio quid,*  
*Zephyrus, an Somnus, p. 22. ed. 1801. The Lady also "scarcely*  
*"to rise," or, wishes to escape, but is prevented by the incanta-*  
*tions of Comus.*

"It may naturally indeed be supposed," says Mr. Hole, "that  
Milton had perused the description of Comus by Philostratus,  
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panded several of his ideas; but Milton judiciously avoids some  
traits of character, which Putmanus adopts in their full spirit."

**REMARKS, &c. p. 238.**  
The description of the figure of Comus in Putmanus is entirely  
taken from Philostratus, and is introduced as an illustration of  
Comus's power, which, among the most famous productions  
of Painting and Statuary, Putmanus and Addison behold in the  
palace of Comus. See p. 39. 40. ed. 1801.

The Comus of Putmanus carries a torch in one hand, and in  
the other his intoxicating cup. *Levis facies, densa sustinet*  
*torridumque Liber libere cornu complexus, identidem libabat.*  
p. 17. ed. 1801. Compare the entry of Milton's Comus and his  
attendants after verse 62, *Wages-Division.*

Milton, however, in his imitations of Putmanus, has interwoven  
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disgust, but to the subtleties in Milton he can listen "unimproved,"

1 See Mr. Watson's note on Com. v. 58. **Editor.**  
The learned reader will smile at the sarcastic observation of Putmanus on a  
fashion prevalent among the ladies near two centuries ago, and prevalent in  
modern days. *Yessis, farum in praegustatione faciemus publicis discolorat, com-*  
*at historicis, copiam; praevocant nescio quid, nescio quid, nescio quid, nescio quid,*  
*decent; imo fortassis graviter, nos vitium scient, p. 122. ed. 1801. Editor.*

# COMUS

## THE PERSONS

The Abandoned Spirit, afterwards the spirit of

Thyris.

## PART II

### CONTAINING

First Brother.

Second Brother.

# COMUS

## APPENDIX No. I.

## APPENDIX No. II.

The Lord Brackley.

Mr. Thomas Egerton the brother.

The Lady Alice Egerton.



THE PERSONS.

*The Attendant Spirit, afterwards in the habit of  
Thyrsis.*

*Comus with his Crew.*

*The Lady.*

*First Brother.*

*Second Brother.*

*Sabrina the Nymph.*

---

The chief Persons, who presented, were,

*The Lord Brackley.*

*Mr. Thomas Egerton his brother.*

*The Lady Alice Egerton.*

1. — The starry threshold of Jove's court  
Merino has stellatus corte for heaven.  
ad me, B. i. st. 17. — where he lies in the  
next stanza the golden threshold of the temple  
of the sun.

COMUS. *la Voce soglia.*

The first Scene discovers a wild wood.

*The Attendant Spirit descends or enters.\**

*Which doth the saint to Jove's high court call*  
**B**EFORE the starry threshold of Jove's court  
My mansion is, where those immortal shapes  
Of bright aerial spirits live insph'rd. *Sylvest. J.*  
*Lucan, IX. 9.* 145.

\* *The Attendant Spirit.* The Spirit is called **DAEMON** in the  
Cambridge manuscript. This was Platonic. But **DAEMON** is used  
for Spirit, and also for Angel, is **ANTONY AND CLEOPATRA**:  
A. ii. S. iii.

Thy **DAEMON**, that's thy Spirit, which keeps thee, is  
Noble, courageous, high, unmatchable,  
Where Cæsar's is not; but near him thy Angel  
Becomes a fear.

The expressions, however, are literally from North's Plutarch.  
See also Spenser's **RUINS OF ROME**, st. 27. The Spirit's Pro-  
logue, which opens the business of the drama, is introduced after  
the manner of the Greek Tragedy. He might, however, have  
avoided any application to an audience, as at v. 43. See, among  
others, the prologues to the **HECUBA**, **HIPPOLYTUS**, and **ISMA-  
GENIA IN TAVRIS**, of Euripides. **WARTON**.

The Prologues to the **AMINTA** of Tasso, and the **PASTOR FIDIO**  
of Guarini, are introduced after the same manner.

The *Attendant Spirit* is also called **DAEMON** in the Ashridge  
manuscript. **EDITOR**.

v. 3. *Of bright aerial spirits live insph'rd.* In **IL PENARSO**,  
the spirit of **PLATO** was to be *insph'rd*, v. 28. That is, to be  
called down from the sphere to which it had been allotted, where  
it had been *insph'rd*: the word occurs exactly in the same sense  
in **Drayton**, on his **Mistress**, vol. iv. p. 132.

O rapture great and holy!

Do thou transport me wholly.

So well her form to vary

That I aloft may bear her.

Whereas I will *insph'rd* her

In regions high and starry.

Compare **Shakespeare**, **TROIL. CRESS.** A. i. S. iii.

the glorious planet **Sol**

In noble eminence enthron'd and *sph'rd*

Amidst the ether.



In regions mild of calm and serene air,  
Above the smoke and furr of this dim spot,  
Which men call Earth, and, with low-thoughted care  
Confin'd and pester'd in this pin-fold here,  
Strive to keep up a frail and feverish being,

Light is "spher'd in a radiant cloud." PARAD. L. vii. 247.

WARTON.

*Ensphere'd* occurs in Doane's POEMS, ed. 1633, p. 262. (But Milton here perhaps had in remembrance the Spirit's Speech at the beginning of B. Jonson's FORTUNATE ISLES:

Like a lightning from the skie—

With that winged haste come I,

Loosed from the sphere of Jove.] EDITOR.

v. 4. In regions mild of calm and serene air.] Alluding probably to Homer's happy seat of the gods. ODYSSEY. 2. 42.

ὄδῃ φασὶ θεῶν ἰδὸς ἀσφαλὲς αἰεὶ

ἔμμεναι ἐν ἀνέμοισι τινάσσεται, ὅτε καὶ θυρῶν

ἀνέται, ὅτε καὶ ἐνέπληνται, ἀλλὰ καὶ αἰσῶν

Πίσχεται ἀνέμελος, λυγρὴ δ' ἐνιδρύμεν αἰθήρ.]

NEWTON.

v. 5. ——— this dim spot,

Which men call Earth.] As Adam speaks to the Angel, PARAD. L. viii. 15.

When I behold this goodly frame, this World  
Of Heav'n and Earth consisting, and compute

Their magnitudes, this Earth, a spot, a grain, &c.  
And afterwards, v. 23.

Round this opacous Earth, this punctual spot.  
That is, a spot no more than a mathematical point. WARTON.

v. 6. Which men call Earth.] Homer, ILIAD. 1. 74.

Ὅ γὰρ δὴν καλεῖται θῆος, ΑΝΑΠΕΕ δὲ Σαλαμάνδρον. EDITOR.

Ibid. ——— low-thoughted care.] Pope has borrowed this expression, ELOISA, v. 298.

Divine oblivion of low-thoughted care.  
Thomson has applied the epithet to vice, AUTUMN, v. 965.

To tread low-thoughted vice beneath their feet. EDITOR.

v. 7. Confin'd and pester'd.] Pester'd is crowded. Ital. *Pesta*, a crowd or throng. So, in bishop Hall's SATIRES, B. iv. S. vii.

—— the churches, and new calendere,  
Pester'd with mongrel saints and relics deare.

And see Milton's PROSE-WORKS, vol. i. p. 193. ed. Amst. 1698.

fol. "No less are they out of the way in Philosophy, *pestring*

"their heads with the sapless doctrines of old Paris and Sala-

"manca." EDITOR.

Ibid. ——— in this pin-fold here.] Pin-fold is now provincial,

and signifies sometimes a *sheep-fold*, but most commonly a *pound*.  
It occurs seemingly in the first sense in Spenser's IRELAND.

12. Due steps of 25. Inscribed to the table that the road to the temple of lay thus the temple of Virtue?

# COMUS

Unmindful of the crown that Virtue gives,  
After this mortal change, to her true servants,  
Amongst the enthron'd Gods on sainted seats.  
Yet some there be, that by due steps aspire

And perhaps in Gascoigne's *BARTHOLOMEW OF BATH*, p. 69, edit. 1587, 4to.

In such a *pinfold* were his pleasures pent.  
Our author calls the Liturgy a *pinfold* of set words. *PROSE WORKS*, i. 413. Compare Fairfax's *TASSO*, C. xiii. 20.  
The wicked sprites in sylvan *pin-folds* were.  
Shakspeare has "*Lepbury Pinfold*," where, as Mr. Steevens observes, something like the cant-phrase *Lep pound* is perhaps intended. K. LEAR, A. ii. S. ii. Some miserable puns are constructed on this word, in the *TWO GENTLEMEN OF VERONA*. "Pro. You mistake, I mean the Pound, a *pin-fold*, &c." A. i. S. ii. It is a Pound in *HUDIBRAS*. A Pinner is a shepherd in some parts of England, one who *pins the folds*. Compare Reed's *OLD PLAYS*, vol. iii. p. 7. In old deeds, among manerial rights, the privilege of a *Pinfold* for *Pounds*, is claimed. WARTON.  
Unmindful of the crown that Virtue gives. Compare the *WISDOM OF SOLOMON*, ch. iv. 2. *OF VIRTUE*. "It weareth a 'crown' and triumpheth for ever." See also ch. v. 16. And Rev. ch. ii. 10. EDITOR.

v. 11. Amongst the enthron'd Gods on sainted seats. We may read, with Fenton, "*but enthron'd*." Or rather,

Amongst the Gods enthron'd on sainted seats.  
But Shakspeare seems to ascertain the old collocation. *ANTONY AND CLEOPATRA*, A. i. S. iii.

Though you in swearing shake the throned Gods,  
Milton, however, when speaking of the inhabitants of Heaven, exclusively of any allusion to the class of angels styled *throni*, seems to have annexed an idea of a dignity peculiar, and his own, to the word *enthron'd*. See PARKER, L. Bui. 236.

Myself, and all th' Angelic Host, that stand  
In sight of God, enthron'd

For so I point the passage. Compare Bar. 128. "O chief of many *throned* Powers." That poem affords many other proofs.

The smoother reading of Fenton is preferred by doctor Newton. But, I presume, no alteration is necessary. Milton's own collocation presents one of those pleasing varieties in verification, which dramatic poetry admits of. The second foot is unaccented, as in *HAMLET*, A. iii. S. i.

The pangs of de|spis'd love, the law's delay  
Milton's allusion in this line is scriptural. So, in G. Fletcher's

v. 9. Virtue is said, by H. Beaumont, *gloria lata vias, virtus est pulchra*  
to praise her voice - *bona? gloria lina? a ligit.*  
v. 11. f. 408.  
p. 32.





## C20 MUOS

5

ant. 9. Plegat. Act. v. 12. 2. 1. 192.

With the rank vapours of this sin-woman mould.

But to my task. Neptune, besides the way

Of every salt flood, and each ebbing stream,

Took in by lot 'twixt high and low, his

Imperial rule of all the sea-girt isles,

That like to rich and various gems inlay'd

The unadorn'd bottom of the deep:

guardian Spirit would not have soiled the purity of his ambrosial

robes with the noisome exhalations of this sin-corrupted earth,

but to assist those distinguished mortals, who by a due progress

in virtue, aspire to reach the golden key, which opens the palace

of Eternity.

v. 19. Of every salt flood.] As in *Hamilton's Orlando Furioso*, ed. 1607. B. xlv. ft. 109.Or when one hears from far the *saltish floods*,

When Eolus and Neptune are at square. EDITOR.

v. 21. — *sea-girt isles*.] So, in Milton's *Hist. of England*,

PROSE WORKS, vol. i. p. 7. ed. Amst. 1698.

Beyond the realm of Gaul, a land there lies,

*Sea-girt* it lies.The epithet occurs in Sandys's *TRAVELS*, ed. 1615. p. 5.Woody Zacynthus, *sea-girt*, we describe.Thomson, *AUTUMN*, v. 872, calls the Hebrides, "the shepherd's*sea-girt* reign." Perhaps the epithet is originally from Pindar,who applies it to the island *Aegina*. *OLYMP. OB. viii. 34. K2*Ibid. — *sea-girt isles*. EDITOR.

That like to rich and various gems inlay'd

The unadorn'd bottom of the deep.] The thought, as has been

observed, is first in Shakespeare, of England. *R. RICHARD II.*

A. ii. S. 2.

This precious stone set in the silver sea.

But Milton has heightened the comparison, omitting Shakespeare's

petty conceit of the *silver* sea, the conception of a jeweller, and

substituting another and a more striking piece of imagery. This

*rich inlay*, to use an expression in the *PARADISE LOST*, givesbeauty to the bottom of the deep, *else unadorn'd*. It has its effecton a simple ground. Thus the *bare earth*, before the creation,was "desert and bare, unsightly, *unadorn'd*." *PARADISE L.*

B. vii. 314.

Eve's tresses are *unadorn'd*. Ibid. B. iv. 305. WARTON.Collins, in his *ODE TO LIBERTY*, has applied the same com-

parison to the British Isles: v. 80.

And see! like gems her laughing train,

The little isles on every side. EDITOR.



Which he, to grace his tributary Gods, With the rain  
By course commits to several government, 25  
And gives them leave to wear their saphire crowns;  
And wield their little tridentals: but this life,  
The greatest and the best of all the main,  
He quarters to his blue-haired Deities; *in the original*  
And all this tract that fronts the falling sun, 30  
A noble Peer of mickle trust and power  
Has in his charge, with temper'd awe to guide  
An old and haughty nation, proud in arms.  
Where his fair off-spring, nurs'd in princely lore,  
Are coming to attend their father's state, 35  
And new-intrusted scepter: but their way

v. 24. — *tributary Gods.*] Hence perhaps Pope in a similar vein of allegory, took his "tributary urns." WINDS. FOR. v. 436.

WARTON.

Compare PAR. REG. B. iii. v. 258. And Tasso GIER. LIB. C. ix. 46. of the Po.

E con più corna Adria respinge, e pare,  
Che guerra par, e non tributo al mare.

See also C. xv. 16. of the Nile.

Shakspere has "tributary rivers." CYMBELINE, A. iv. S. ii,  
And, in Drayton's POLYOLBION, "tributary streams" and "tributary brooks" occur repeatedly. EDITOR.

v. 28. *The greatest and the best of all the main.*] In B. Jonson's NEPTUNE'S TRIUMPH, ALBION is called

His ALBION, Prince of all his Isles. EDITOR.

v. 29. *He quarters.*] That is, Neptune: with which name he honours the king, as sovereign of the four seas; for, from the British Neptune only, this noble peer derives his authority.

WARBURTON.

v. 32. — *with temper'd awe to guide.*

*An old and haughty nation, proud in arms.*] That is, the Cambro-Britons, who were to be governed by respect mixed with awe. The Earl of Bridgewater, "A noble Peer of mickle trust and power," was now governour of the Welch as lord-president of the principality. "Proud in arms," is Virgil's "belloque superbi." ÆN. i. 21. WARTON.

v. 34. *Where his fair off-spring, &c.*] In ARCADES v. 27. an allusion is made to the honourable birth of the Maskers. See Part i. p. 32. Probably an allusion might have been here intended to the princely descent, as well as to the personal beauty, of the young Actors. Henry VII. by marrying Elizabeth, the heiress of the house of York, united the two families of York and

Lies through the perplex'd paths of this drear wood;  
The nodding horror of whose shady brows  
Threats the forlorn and wandering passenger,  
And here their tender age might suffer peril,

Lancaster. He had by her four children, Arthur, prince of Wales, who died young; Henry VIII; Margaret, queen of Scots; and Mary, married first to Louis XI. king of France. Charles Brandon, duke of Suffolk, married Mary, queen dowager of France, the younger daughter of Henry VII. and had two daughters, his coheirs, Frances and Eleanor. Eleanor married Henry Clifford, earl of Cumberland, who had by her an only daughter, Margaret, married to Henry Stanley, earl of Derby, whose son, Ferdinando Stanley, earl of Derby, had three daughters, his heirs, of which Anne Stanley, the eldest, married Grey Bruges, lord Chandos; Frances, the second, married JOHN EGERTON, EARL OF BRIDGEWATER; and Elizabeth, the third daughter, married Henry, lord Hastings, afterwards earl of Huntingdon. Upon the death of queen Elizabeth, the issue of Mary, queen dowager of France, by Charles Brandon, duke of Suffolk, became joint coheirs to king Henry VII. and the house of Tudor with the issue of Margaret, queen of Scots, the eldest sister, from whom the present Royal family derive their right of succession to the crown. See Lord Coke's Institutes of the Laws of England, vol. iv. cap. 69. Acta Regia, p. 595. Henry VIIIth's will published in 1795, by the Societies of Antiquaries, London. And Note in Mr. Hargrave's Preface, p. 155, to Lord chief justice Hale's Jurisdiction of the Lords' House of Parliament, 1796.

The adventure, to which this passage alludes, has been related in the ACCOUNT OF THE EARL OF BRIDGEWATER AND HIS FAMILY. See Part i. p. 24. EDITOR.

v. 37. *Lies through the perplex'd paths of this drear wood.*] The accumulation of Spondees in this line gives an echo to the sense:

Lies through | the per | plex'd paths | of this | drear wood. E.D.

Ibid. ——— drear wood.] Mr. Warton, in both editions, reads "dread wood." EDITOR.

v. 38. *The nodding horror of whose shady brows.*] Thus Pope, in his ELOISA, v. 170.

And breathes a browner horror on the woods.  
Compare Tasso's enchanted forest, GIER. LIB. c. xiii. 2.

Sorge non lunge à le christiane tende

Tra solitarie valli alta foresta,

Roltissima di piante antiche, horrende,

Che spargon d'ogni intorno ombra funesta.

And Petrarch's Sonnet, composed as he passed through the forest of Ardennes, in his way to Avignon; SON. 143. Parte prima,



45. In Shelton's Crown of Laurel, the palace of Fame  
is described

Engalord goodly with turrets & towers  
with battles and bowres.

8

## COMUS

But that by quick command from sovran Jove  
I was dispatcht for their defence and guard;  
And listen why, for I will tell ye now  
What never yet was heard in tale or song,  
From old or modern bard, in hall or bower. 45

Bacchus, that first from out the purple grape

edit. Lond. 1706, vol. i. p. 147.

Raro un silenzio, un solitario errore

D'ombrosa selva mai tanto mi piacque. EDITOR.

q. 41. — [sovran.] So Milton generally spells it from the  
Italian *sovano*; and also the substantives, *sovranity*, not *sovereignty*.

EDITOR.

q. 43. And listen why, &c. [Hor. Od. iii. l. 2.

Favere linguis; carmina non prius

Audita—

Virginibus puerique canto. RICHARDSON.

Ibid. — [I will tell ye now.] Dr. Newton and Mr. War-

ton have printed "you." Tickell and Penton read, as Milton has

printed it, "ye." See below, at v. 513. "Till tell ye." EDITOR.

q. 44. What never yet was heard in tale or song. The poet in-

sinuates, that the story or fable of his Mask, was new and unbor-

rowed; although distantly founded on ancient poetical history.

The allusion is, to the ancient mode of entertaining a splendid

assembly, by singing or reciting tales. WARTON.

q. 45. From old or modern bard, in hall or bower. That is li-

terally, in hall or chamber. The two words are often thus

joined in the old metrical romances. And thus in Spenser's

ASTROPHEL.

Merrily masking both in bower and hall,

So Chaucer, MILL. T. 259.

—Heare thou not Absolon,

That chaunteth thus under our bower-wall?

\* Under our chamber-window." And Spenser as literally, PRO-

THALAM, st. viii. Of the Temple.

Where now the studious lawyers have their bowers.

And in his GOLIN CLOUTS COME HOME AGAIN,

And purchase highest roome in bower or hall. WARTON.

Spenser is fond of the expression in hall or bower. See FAERY

QUEENE, i. iv. 43. i. vii. 29. iv. vi. 39. Thus also Collins,

ODE TO SIMPLICITY,

No more in hall or bower

The Passions own thy pow'r. EDITOR.

q. 46. Bacchus, that first from out the purple grape, &c. Though

Milton builds his fable on classic mythology, yet his materials

of magic have more the air of enchantments in the Gothic ro-

mances. WARBURTON.

Crusht the sweet poison of mis-used wine,  
 After the Tuscan mariners transform'd,  
 Coasting the Tyrrhene shore, as the winds list'd,  
 On Circe's island fell: (Who knows not Circe,  
 The daughter of the Sun, whose charmed cup  
 Whoever tasted, lost his upright shape,  
 And downward fell into a groveling swine?)

v. 48. *After the Tuscan mariners transform'd.*] This story is alluded to in Homer's fine Hymn to Bacchus; the punishments he inflicted on the Tyrrhene pirates, by transforming them into various animals, are the subjects of that beautiful Frieze on the LANTERN of Demosthenes, so accurately and elegantly described by Mr. Stuart in his *ANTIQUITIES OF ATHENS*, p. 33.

Dr. J. WARTON.

See the fable in Ovid, *METAM.* iii. 660. et seq. Lilius Gyraldus relates, that this history was most beautifully represented in Mosaic work, in the Church of St. Agna at Rome, originally a temple of Bacchus. *HIST. DEOR.* S. viii. *OPP.* vol. i. p. 271. col. i. edit. 1697. fol. And it is one of the Pictures in Philostratus.

WARTON.

v. 49. ——— *winds list'd.*] So, in St. JOHN, iii. 8. "The wind bloweth where it listeth." WARTON.

And, in Gay's beautiful ballad, *SWEET WILLIAM'S FAREWELL*, st. iv.

Change, as ye list, ye winds; my heart shall be  
 The faithful compass that still points to thee. EDITOR.

v. 50. *On Circe's island fell: (Who knows not Circe, &c.)*] It is the same form in Spenser, *BRITAIN'S IDA*, c. i. st. 1.

In *IDA'S VALE*, (who knows not *IDA'S VALE*?)

When harmless Troy, &c. EDITOR.

Ibid. ——— *Circe,*

*The daughter of the Sun, &c.*] Mr. Bowle observes, that Milton here undoubtedly alluded to Boethius, *L. iv. M. iii. v. 4*, et seq. But see Virgil, *ÆN.* vii. 11, 17. Alcina has an enchanted cup in Ariosto, *C.* x. 45. WARTON.

And the transformation of Aftolpho by Alcina, is an allusion, as the passage before us is, to Homer's Circe. See *ORL. FUR.* C. vi. and Hom. *OPYSS.* K. 135, 210. See also Horace, *EPIST.* ii. lib. i. v. 23, et seq. EDITOR.

v. 53. *And downward fell into a groveling swine?*] How far Milton might have been influenced by G. Fletcher's description of the Bower of Vaine Delight, to which our Lord is conducted by Satan, I leave the reader to determine. See *CHRIST'S VICTORIES* st. 49.

And all about, embayed in soft sleepe,



This Nymph, that gaz'd upon his clustring locks,  
 With ivy berries wreath'd, and his blithe youth, 55  
 Had by him, ere he parted thence, a son  
 Much like his father, but his mother more,

A heard of charmed beasts aground were spread,  
 Which the faire witch in goulden chaines did keepe,  
 And them in willing bondage fettered;

Once men they liv'd, but now the men were dead,

And turn'd to beasts, so fabled Homer old,

That Circe with her potion, charm'd in gold,

Us'd many foules in beastly bodies to immould. HEADLEY.

v. 54. *This Nymph, that gaz'd upon his clustring locks.*] This image of hair hanging in clusters, or curls, like a bunch of grapes, Milton afterwards adopted into the PAR. LOST, B. iv. 303.

————— Hyacinthin locks

Round from his parted forelock manly hung  
*Clustring.*

Compare also SAMS. AGON. v. 568.

————— these redundant locks

Robustious, to no purpose *clustring down.*

This, as I have long ago observed, was from the Πλόχμοι Βολφωσνίς, of Apollonius Rhodius, ii. 678. And we have ΒΟΤΡΥΣ ΧΑΙΤΗΣ, in a description of Homer's statue in the ANTHOLOG. B. v. p. 394. Carm. 16. edit. Stephan. 1566. But Bacchus being described in this passage of Comus, Milton might have remembered the clusters of grapes intermixed in his hair, as he is sometimes represented in antique gems and statues. Doctor Newton is of opinion, that Milton by his use of the word *gazed* in this place, favours the notion of those etymologists, who derive *to gaze* from the Greek ΑΤΑΖΟΜΑΙ. Mr. Upton might have quoted Shakspeare on this occasion, to prove his knowledge of Greek, FIRST P. K. HENRY VI. A. i. S. i.

*All the whole army stood agan'd on him.*

But this is nothing more than *at gaze.* WARTON.

v. 55. *With ivy berries wreath'd.*] Nonnus calls Bacchus Κορυμβοφόρος, B. xiv. And Ovid, FAST. i. 393.

Festa corymbiferi celebrabas, Græcia, Bacchi.

See also our author, EL. vi. 15. WARTON.

Compare also L'ALLEGRO, v. 16. "*ivy-crowned Bacchus.*"

So Lovelace, POSTHUM. POEMS, edit. 1659. p. 51.

The twice-born god, still gay and ever young,

*With ivy crown'd* —

Lovelace precedes Milton in the use of another poetical phrase, which has never been noticed. Milton says, "The Sun *sup*s with the Ocean," PAR. L. B. v. 425. Lovelace, "The Sun *sup*s in the Deep," POEMS, ut. supr. p. 15. EDITOR.

Whom therefore she brought up, and Comus nam'd :

v. 58. *And Comus nam'd.*] Doctor Newton observes, that Comus is a deity of Milton's own making. But, if not a natural and easy personification, by our author, of the Greek ΚΩΜΟΣ, *Comessatio*, it should be remembered, that COMUS is distinctly and most sublimely personified in the AGAMEMNON of Æschylus, edit. Stanl. p. 376 v. 1193. Where says Cassandra, enumerating in her vaticinal ravings the horrors that haunted her house, "That horrid band, who sing of evil things, will never forsake this house. Behold, Comus, the drinker of human blood, and fired with new rage, still remains within the house, being sent forward in an unlucky hour by the Furies his kindred, who chant a hymn recording the original crime of this fated family, &c."

Τὴν γὰρ στήν, τὴν δ' οὐ ποτ' ἐκλείπει Κορὸς,  
Συμφόγγος δι' εὐφρονος. —  
Καὶ μὴν πεπωλὸς, ὥς ὡς θρασύνεσθαι πλέον,  
Βρότοι αἵμα ΚΩΜΟΣ ἐν δαμοῖς μένει,  
Δύσπεμπλος ἔξω συγγόνων Ἐρινύων.  
Ἵμνεσι δ' ὕμνον δαίμασι προσήμειται  
Πρώταρχον αἴτην. —

Comus is here the god of riot and intemperance, and he has assumed new boldness from drinking human blood: that is, because Atreus served up his murdered children for a feast, and Agamemnon was killed at the beginning of a banquet. There is a long and laboured description of the figure of Comus in the *Icones* of Philostratus, Ο δαίμων δ' ΚΩΜΟΣ ἰσθμίων ἐν θαλάμῳ θύμῳ χροσάει, &c. &c. Among other circumstances, his crown of roses is mentioned. Also, "Κρόταλα, καὶ θρόος ἱανλός, καὶ βόη ἄταλός, λαμπράδες τι, &c. &c." *EIKON*: B. i. p. 733. seq. edit. Parif. 1668. fol. Compare Erycius Puteanus's *Comus*, a *Vision*, written 1608. It is remarkable, that Comus makes no figure in the Roman literature.

Peck supposes Milton's COMUS to be CHEMOS, "th' obscene dread of Momb's sons." *PARAD. L.* B. i. 406. But, with a sufficient propriety of allegory, he is professedly made the son of Bacchus and of Homer's sorceress Circe. Besides, our author in his early poetry, and he was now only twenty-six years old, is generally more classical and less scriptural, than in pieces written after he had been deeply tinctured with the Bible.

It must not, in the mean time, here be omitted, that COMUS the "god of cheer," had been before a dramatic personage in one of Jonson's *Masques* before the Court, 1619. An immense cup is carried before him, and he is crowned with roses and other flowers, &c. vol. vi. 29. His attendants carry javelins wreathed with ivy. He enters, riding in triumph from a grove of ivy, to the wild music of flutes, tabors, and cymbals. At length the grove



58. *Comus* is a god, in Erasmus's *Moria Incomuni*;  
*Uedatus et deos puellis admixtos, quorum alterum*  
*KΩMON vocant.* — On which his Commentator *dystrino*  
*observat: Comum hanc COMUS. Deum faciunt temulentia*  
*et intemperantia ac juveniliu compotationum.* p. 25. Ed. Beckeri.

Who, ripe and frolick of his full grown age,  
 Roving the Celtic and Iberian fields, 60

At last betakes him to this ominous wood, 61

And, in thick shelter of black shades imbow'd,

of ivy is destroyed, p. 35.

And the voluptuous *Comus*, god of cheer,

Beat from his grove, and that defac'd, &c.

See also Jonson's *Forest*, B. i. 3.

*Comus* puts in for new delights, &c. WARTON.

The lines, quoted by Mr. Warton from the *Agamemnon* of *Æschylus*, do not agree with the character of Milton's *Comus*: nor is his prototype to be found in the *Comus*, which Ben Jonson introduces into the masque of "Pleasure reconciled to Virtue," performed before King James in 1619. He is there represented, not as a gay seducing voluptuary, but merely as the "god of good

"cheer: *Epicuri porcus*." HOLE's "Remarks on the Arabian Night's Entertainments." See *ORIGIN OF COMUS*, Part i. p. 57.

The derivation of *KΩMON* is thus given in *GRONOV. THESAUR.* vol ix. p. 190. *Dictus COMUS à Kαμω, id est, somnus profundus, quia eum producit Comus, quicquid enim in cætu aliquo proterve geritur, sive ut compotatio, sive amatoria lasciva, COMUS nuncupatur; hinc comestatores comum exercentes.* EDITOR.

v. 59. *Who, ripe and frolick of his full grown age.*] Milton and Crashaw sometimes resemble each other in the combination and form of phrases: See Crashaw's *SACRED POEMS*, p. 29. ed. Paris. 1652, "To the Queen's Majesty:"

But the world's homage, scarce in these well blown,

We read in you (rare Queen) ripe and full-grown.

See also Notes *infr.* at v. 381, and v. 978. EDITOR.

v. 60. *The Celtic and Iberian fields.*] France and Spain. *THYER.*

v. 61. ———— *this ominous wood.*] *Ominous*, is dangerous; inauspicious, full of portents, prodigies, wonders, monstrous appearances, misfortunes, synonymous words for *omens*. So Beaumont and Fletcher, *SEA VOYAGE*, A. ii. S. i. of a dreary desert.

All that were made for man's use flee this desert:

No airy fowl dares make his flight o'er it,

It is so ominous. ————

In *PAR. REG.* B. iv. 481.

—This ominous night, that clos'd thee round,

So many terrours, voices, prodigies,

May warn thee as a sure foregoing sign.

Hence we may perhaps best explain an obscure line in *HAMLET*,

A. i. S. i. "And prologue to the *omen* coming on."

Here says Theobald, *prologue* and *omen* are "synonymous."

But *omen* is the danger, the catastrophe. Afterwards, *Comus's*

wood is called "this adventrous glade," v. 79. WARTON,

See the stage-direction before v. 99 in the Cambridge MS. where it is said of *Comus* and his host: "Subtract *KΩMON* & *COMUS*."

Excels his mother at her mighty art,  
Offering to every weary traveller  
His orient liquor in a crystal glass,  
To quench the drouth of Phœbus, which as they taste,  
(For most do taste through fond intemperate thirst)  
Soon as the potion works, their human count'nance,  
Th' exprefs resemblance of the Gods, is chang'd  
Into some brutish form of wolf, or bear,  
Or ounce, or tiger, hog, or bearded goat,  
All other parts remaining as they were;  
And they, so perfect is their misery,  
Not once perceive their foul disfigurement,

v. 65. — *orient.*] *Richly bright, from the radiance of the East.*  
[So PAR. L. B. I. 546. "Banners with orient colours waving." It  
was a very common description of colour, and had long ago be-  
come literal even in the plainest prose. In old agreements of  
glass painters for churches, they bargain to execute their work in  
*orient colours.* More instances occur in the PAR. LOST. See  
Thyer's note against Bentley, B. iii. 507. WARTON.  
So, in the poetry that Milton loved: Petrarca, SON. 166. P. 1.  
*Di cinque perle oriental colore.*

— And Dante, PURG. C. I. 100. *Dolce color d' oriental zaffiro.* EDITOR.

v. 67. (For most do taste through fond intemperate thirst)] Thus  
Ulysses, taking the charmed cup from Circe, OV. MET. xiv. 276.

— Accipimus sacra data pocula dextra,  
Quæ simul arenti sitientes hausimus ore. WARTON.

v. 70. Into some brutish form of wolf, or bear, &c.] Oberon makes  
a similar enumeration, MIDS. N. DREAM, A. ii. S. iii.

What thou seest, when thou dost wake,  
Do it for thy true love take;

Love and languish for his sake:

Be it ounce, or cat, or bear,

Pard, or boar with bristled hair. EDITOR.

v. 73. And they, so perfect is their misery,

Not once perceive their foul disfigurement.] Compare Spenser, F. Q. ii. i. 54. of Sir Mordant, where his Lady relates to Sir

Guyon his wretched captivity in the Bower of Bliss, under the

enchanteress Acrasia, whose "charmed cup," st. 55, finally destroys

him, and by whom, says the lady, he had before been

In chaines of lust and lewde desires ybound,

And so transformed from his former skill,

That me he knew not, neither his owne ill. EDITOR.

v. 74. — disfigurement.] PAR. LOST, B. ix. 521.



But boast themselves more comely than before;  
And all their friends and native home forget,  
To roll with pleasure in a sensual stie.

*Disfiguring* not God's likeness, but their own.  
And B. iv. 127. of Satan,  
Saw him *disfigur'd*, more than could befall  
Spirit of happy sort. WARTON.

Milton repeatedly uses the substantive itself. See his *PROSE*.  
W. i. 226. edit. Amst. "A foul *disfigurement* and burden." Again,  
p. 293. "*Disfigurement* of body." EDITOR.

v. 75. *But boast themselves, &c.*] He certainly alludes to that  
fine satire in a dialogue of Plutarch, *OPP.* Tom. ii. Francf. fol.  
1620. p. 985. where some of Ulysses's companions, disgusted  
with the vices and vanities of human life, refuse to be restored  
by Circe into the shape of men. Dr. J. WARTON.

Or, perhaps, to J. Baptista Gelli's Italian Dialogues, called  
*CIRCE*, formed on Plutarch's plan. WARTON.

Dr. Newton observes, that there is a remarkable difference in  
the transformations wrought by Circe and those by her son  
Comus: In Homer, the persons are entirely changed, their mind  
alone remaining as it was before, *ODYSS.* K. v. 239: But here,  
only their head or countenance is changed, and for a very good  
reason, because they were to appear upon the stage, which they  
might do in masks: In Homer too, they are sorry for the ex-  
change, v. 241: But here, the allegory is finely improved, and  
they have no notion of their disfigurement: This improvement  
upon Homer might still be copied from Homer, who ascribes  
much the same effect to the herb *Lotos*, *ODYSS.* I. v. 94, which  
whoever tasted, "forgot his friends and native home."

After all, Milton perhaps remembered Plato, where he alludes  
to the intoxicating power of the herb and to the wretched situa-  
tion of the *Lorophagi*, in that striking description of profligate  
youths, who, immersed in pleasure, not only refuse to hear the  
advice of friends, "*but boast themselves more comely than before:*"  
Καὶ τὴν μὲν Αἰδῶν, ἡαῖσι θύτῃα ὀνομάζοντες, ἔδωκεν ἔξω  
ἀνθρώπων φύσιν. De Repub. lib. viii. Platon. *OPP.* edit.  
Serran. Tom. ii. p. 560. EDITOR.

v. 77. *To roll with pleasure in a sensual stie*] Milton applies  
the same fable, in the same language, to Tiberius, *PARR.* liv. 100

—Expel this monster from his throne,  
Now made a stie. — WARTON.

But Milton here remembered B. Jonson's Masque, *PLEASURE*  
*RECONCILED TO VIRTUE*, in which Hercules thus addresses  
COMUS and his crew,

Burdens, and shames of Nature, perish, die;  
(For yet you never liv'd) but in the stie

Therefore, when any favour'd of high Jove I won  
 Chances to pass through this advent'rous glade,  
 Swift as the sparkle of a glancing star  
 I shoot from Heav'n, to give him safe convoy,

Of Vice have wallow'd, and in that swine's strife  
 Been buried under the offence of life. EDITOR.

v. 78. *Therefore, when any favour'd of high Jove  
 Chances to pass through this advent'rous glade.*] The SPIRIT  
 in COMUS is the SATYRE in Fletcher's FAITHFUL SHEP-  
 HERDESS. He is sent by Pan to guide shepherds passing through  
 a forest by moonlight, and to protect innocence in distress. A. iii.  
 S. i. vol. iii. p. 145.

But to my charge. Here must I stay  
 To see what mortals lose their way,  
 And, by a false fire, seeming bright,  
 Train them in, and set them right:  
 Then must I watch if any be  
 Forcing of a Chastity;  
 If I find it, then in haste  
 I give my wroathed horn a blast,  
 And the Faeries all will run, &c.

See also above, v. 18. Where our Spirit says,  
 But to my task. — WARRON.

The expression, "*favour'd of high Jove*," calls to mind the  
 happy state of our first parents, PAR. LOST, i. 30. "*Favour'd of*  
 "*Heav'n so highly.*" And compare SAMs. AGON, 1045.  
 "*Favour'd of Heav'n who finds &c.*" EDITOR.

v. 80. *Swift as the sparkle of a glancing star.*] There are few  
 finer comparisons that lie in so small a compass. The Angel  
 Michael thus descends in Tasso, *Stella cader*, &c. ix. 62. Milton  
 has repeated the thought in PARAD. L. B. iv. 555.

Thither came Uriel, gliding through the Even  
 On a sun-beam, swift as a shooting star  
 In Autumn thwarts the night, when vapours fir'd  
 Impress the air, &c. —

Where the additional or consequential circumstances heighten  
 and illustrate the shooting star, and therefore contribute to con-  
 vey a stronger image of the descent of Uriel. But the poet there  
 speaks; and, in this address of the Spirit, any adjunctive digres-  
 sions of that kind, would have been improper and without effect.  
 I know not, that the idea of the rapid and dashing descent of a  
 celestial being is intended to be impressed in Homer's comparison  
 of the descent of Minerva, applied by the commentators to this  
 passage of COMUS. See IL. iv. 74. The star, to which Minerva  
 is compared, emits sparkles, but is stationary; it does not fall



As now I do: But first I must put off  
These my sky robes spun out of Iris wooff,  
And take the weeds and likeness of a swain  
That to the service of this house belongs,  
Who with his soft pipe, and smooth-dittied song,

from its place. It is a bright portentous meteor, alarming the world. And its sparkles, which are only accompaniments, are not so introduced as to form the ground of the similitude. Shakespeare has the same thought, but with a more complicated allusion, in *VENUS AND ADONIS*, edit. 1596 Signat C. iij. It is where Adonis suddenly starts from Venus in the night.

Looke how a bright star shooteth from the skie,  
So glides he in the night from Venus' eye.

Compare *PAR. REG.* iv. 619.

By the way, the fiction of Uriel's descent and ascent by a sun-beam, is in Drayton's *Legend of Robert D. of Normandy* st. 43.

As on the sun-beams gloriously I ride,  
By them I mount, and down by them I slide.

Young has adapted this idea to his own peculiar cast of conception and of composition, *N. THOUGHT*, ix.

Perhaps a thousand demigods descend

On every beam we see, to walk with men. *WARTON.*

The fiction of Uriel's descent may be from Shirley's *Comedy of THE BROTHERS*, 1652. See "Essay on the Learning of Shakespeare," 3d edit. p. 30. However, G. Fletcher, must be noticed here: *CHRIST'S VICT.* i. 72.

When, like the stars, the fing'ring Angels shot  
To earth. — EDITOR.

o. 83. *These my sky robes spun out of Iris wooff.*] So our author of the Archangel's military robe, *PARAD.* L. xi. 244.

— Iris had dipt the wooff.

Mr. Steevens suggests, that the vulgar phrase *Irish stich* is a corruption from *Iris*. Milton has frequent allusions to the colours of the rainbow. *TRUTH* and *JUSTICE* are not only orb'd in a rainbow, but are apparelled in its colours, *ODE ON NATIV.* st. xv. *WARTON.*

o. 85. *And take the weeds and likeness of a swain*  
*That to the service of this house belongs.*] Henry Lawes,

the musician, acted the part of the Spirit. He taught music in Lord Bridgewater's family, and the Lady Alice, who played the *Lady*, and excelled in singing, was his scholar. *WARTON.*

See the *ACCOUNT OF H. LAWES*, Part i. pp. 35, et seq. *EDI*

o. 86. *Who with his soft pipe, and smooth-dittied song,*

*Well knows to still the wild winds when they roar,*

*And hush the roaring woods.*] Lawes himself, no bad poet, in "*A Pastorall Elegie to the memorie of his brother William,*"

Well knows to still the wild winds when they roar,  
 And hush the waving woods; not of less faith,  
 applies the same compliment to his brother's musical skill.  
 Weep, shepherd swaines!

For him that was the glorie of your plaines.

He could allay the murmurs of the wind;

He could appeale

The fullen seas,

And calme the fury of the mind.

This is printed among "CHOICE PSALMES put into Musick, &c.  
 "By Henry and William Lawes, &c. Lond. 1648." 4to. It is to  
 this book, that Milton's Sonnet to Henry Lawes is prefixed. I  
 have before mentioned Lawes's verses prefixed to Cartwright's  
 Poems.

Lawes wrote a poem in praise of Dr. Wilfon, King Charles's  
 favourite lutenist, and music-professor at Oxford, prefixed to  
 Wilfon's "PSALTERIUM CAROLINUM; the devotions of his  
 "sacred Majestie in his Solitudes and Sufferings, &c." fol.  
 1657. WARTON.

Wilfon had also paid a poetical compliment to Lawes, on his  
 publishing his "SECOND BOOK OF AYRES," in 1655. See be-  
 fore, Part i. p. 38. note i. Of Lawes's poetical talents see a  
 specimen, Ibid. p. 37. Editor. *Well knows to still the wild winds when they roar,*  
*And hush the waving woods;* There is something ex-  
 ceedingly melodious in the cadence "*and hush the waving woods;*"  
 and, to give it full force in the pronunciation, perhaps a long  
 pause should follow it. The contrast between the roughness of  
 the preceding hemistich "*the wild winds when they roar,*" and the  
 smoothness of this, is finely drawn. The Alliteration in these  
 lines is also observable, and resembles a continuation of the figure  
 in Lucretius. See Harris's *Phil. Inq.* P. iii. ch. ix. vs. 28. *adverso flabra feruntur*

Flumine.—

See likewise SANDYS's *TRAVELS*, ed. 1615, p. 207.

The bitter storme augments; the wilde windes wage

Warre from all parts, and joyne with the seas rage.

And Sylvester's *DU BARTAS*, ed. fol. 1621, p. 300. Of shady  
 forests.

When through their green boughs whiffing winds do whirl  
 With wanton puffs their waving locks to curl.

Which lines will remind the reader of our poet's *ARCADES*, v. 46.

To nurse the saplings tall, and curl the grove  
 With ringlets quaint, and wanton windings wove.

Gray, with a little alteration, has copied v. 87. into his *IN-  
 STALLATION-ODE*, st. viii.

Through the wild waves as they roar. Editor.



And in this office of his mountain watch,  
Likeliest, and nearest to the present aid  
Of this occasion. But I hear the tread  
Of hateful steps, I must be viewless now.

COMUS enters with a charming rod in one hand, his  
glass in the other; with him a rout of monsters, beaded  
like fundry sorts of wild beasts, but otherwise like men  
and women, their apparel glistering; they come in  
making a riotous and unruly noise, with torches in  
their hands.

### COMUS.

The star that bids the shepherd fold,  
Now the top of Heav'n doth hold;

*v. 91. ——— I hear the tread  
Of hateful steps.]* So in *PAR. LOST. B. iv. 865.* "I  
hear the tread of nimble feet." WARTON.

And in *SAMSON AGON. v. 110.* "I hear the tread of many  
feet." EDITOR.

*v. 92. ——— I must be viewless now.]* The epithet *viewless*  
is almost peculiar to Milton. In the *ODE ON THE PASSION. st. 8.*  
Or should I thence hurried on *viewless* wing  
In *PAR. LOST. B. iii. 518.* Of the gate of Heaven  
—— Drawn up to Heav'n sometimes.

*Viewless*, and underneath a bright sea flow'd. *Shakspeare* has "the *viewless* winds." Mr. Bowle observes,  
that the Spirit's conduct here much resembles that of Oberon in  
the *MIDSUM. NIGHT'S DREAM*,

But who comes here? I am invisible,  
And I will overhear their conference. WARTON.

*v. 93. The star that bids the shepherd fold.]* Virg. *ECLOG. vi. 85.*  
Coger donec oves stabulis, numerumque referre  
Jussit, et invito processit vespere Olympos.

And *GEORG. iv. 434.*  
Vesper ubi et pastus vitalos ad tecta reducit. NEWTON.

Collins, in his beautiful *ODE TO EVENING*, introduces this  
pastoral notation of time, accompanied with the most romantic  
and delightful imagery:

—— When thy folding-star arising shows  
His paly circlet, at his warning lamp  
The fragrant Hours and Elves,

And the gilded car of day,  
His glowing axle doth allay  
In the steep Atlantic stream;  
And the slope sun his upward beam  
Shoots against the dusky pole,  
Pacing toward the other goal,  
Of his chamber in the East.  
Mean while welcome Joy and Feast,  
Midnight Shout and Revelry,  
Tipfy Dance and Jollity.

Who slept in buds the day,  
And many a Nymph, who wreathes her brows with sedge,  
And sheds the fresh'ning dew, and, lovelier still,  
The pensive Pleasures sweet,  
Prepare the shadowy car. EDITOR.

v. 95. *And the gilded car of day.* Petrarca, Son. 187. P. 1.  
Quando 'l sol bagna in mar l' aurato carro.

And Chaucer, TEST. OF CRESEIDE. v. 208. has "Phœbus"  
"golden carte." EDITOR.

v. 96. *His glowing axle doth allay*

*In the steep Atlantic stream.* The "glowing axle" re-  
sembles an expression of Petrarch, CANZ. v. P. 1.

Come 'l sol volge le infiammate ruote.

Per dar luogo alla notte.

See also St. Jerome, Comment. in EZECH. C. 1. 5. "Sol  
"ipse qui in lucem mortalibus datus est, interitum mundi ortu  
"suo quotidie indicat et occasu. Qui postquam ardentem rotam  
"oceano tinxerit, per incognitas nobis vias ad locum unde exierat  
"regreditur." OP. D. Hieronymi. Tom vii. p. 52. ed. fol. Franc.  
1684.

Perhaps the text is an allusion to the opinion of the ancients,  
that the setting of the sun in the Atlantic ocean was accompanied  
with a noise, as of the sea hissing. See Juvenal SAT. xiv. 280.

Audiet HERCULEO stridentem GURGITE solem. EDITOR.

v. 100. *Pacing toward the other goal*

*Of his chamber in the East.* In allusion to the same  
metaphors employed by the Psalmist, Ps. xix. 5. "The sun as a  
"bridegroom cometh out of his chamber, and rejoiceth as a strong  
"man to run a race." NEWTON.

Spenser applies these metaphors to the moon. EPITHALAM.  
v. 149.

Loe where she comes along with portly pace,

Like Phœbe, from her CHAMBER OF THE EAST,

Arising forth to run her mighty race. EDITOR.



105. In Erasmus's *Moria Incomum*, pleasure is described, "roses & unguenta, jarto, et undique delibuta unguentis?" v. 25. Ed. J. Beckeri.

20

COMUS

Braid your locks with rosy twine,  
 Dropping odours, dropping wine,  
 Rigour now is gone to bed,  
 And Advice with scrupulous head.  
 Strict Age and sour Severity,  
 With their grave saws, in slumber lie.

v. 105. Braid your locks with rosy twine,  
 Dropping odours, dropping wine.] Hor. Od. ii. xi. 13.  
 Cur non sub altâ vel platano vel hæc  
 Pinu jacentes sic temere, et rose  
 Canos odorati capillos,  
 Dum licet, Affridque nardo  
 Potamus uncti? dissipat Evius  
 Curas edaces.

Comus's direction indeed perfectly accords with that characteristic spirit of revelry, which may be found in the Lyric songs not only of the Roman, but also of the Greek and Eastern poets. EDITOR.

v. 107. Rigour now is gone to bed,  
 And Advice with scrupulous head, &c.] Much in the strain of Sydney, ENGLAND'S HELICON, p. 1. edit. 1600.  
 Night hath clos'd all in her cloake,  
 Twinkling stars love-thoughts prouoke;  
 Daunger hence good care doth keepe,  
 Iealousie it selfe doth sleepe.

Compare also Spenser's ASTROPHEL.  
 Your merry glee is now laid all abed.  
 Again, in DECEMBER.  
 Delight is laid abed.  
 And in the TEARES OF THE MUSES.  
 —All that goodly glee  
 Is layd asleepe. WARTON.

v. 108. And Advice with scrupulous head.] The manuscript reading, And quick Law, is the best. It is not the essential attribute of Advice to be scrupulous: but it is of Quick Law, or Watchful Law, to be so. WARBURTON.

It was, however, in character for Comus to call Advice, scrupulous. It was his business to depreciate, or ridicule, Advice, at the expence of truth and propriety. WARTON.

v. 109. Sour Severity.] There is an earlier use of this word in the same signification. See Daniel's COMPL. ROSAM. ft. 39. ed. 1601. fol.

Titles that cold Severitie hath found. WARTON.

v. 110. With their grave saws.] Sawes, sayings, maxims. Shakspeare, As you like it, A. 1. S. 1.  
 Full of wise saws.

105. We may compare a description of a young gentleman's behaviour as "braid the luxuriant Adonis" in a state of revelry & in the celebration of wine & unguenta delibuta, jarto cap it relinquo, pellucida veste amictus." Vol. 1. p. 1. 6. 9.

We, that are of purer fire,  
Imitate the starry quire,  
Who, in their nightly watchful spheres,  
Lead in swift round the months and years.  
The sounds and seas, with all their finny drove,  
Now to the moon in wavering morrice move;  
And on the tawny sands and shelves  
Trip the pert faeries and the dapper elves.  
By dimpled brook and fountain brim,

And HAMLET, A. 1. S. v.

I'll wipe away all trivial fond records,

All saws of books. NEWTON.

v. 112. Who, in their nightly watchful spheres.] So Ovid  
NATIV. v. 21.

And all the spangled host keep watch in order bright.

And VAG. EXERCISE. v. 40:

the spheres of watchful fire. EDITOR.

116. — In wavering morrice move.] The Morrice, or Moorish dance, was first brought into England, as I take it, in Edward the third's time, when John of Gaunt returned from Spain, where he had been to assist his father-in-law, Peter king of Castile, against Henry the bastard. PECK.

In the MORGANTE MAGGIORE of Pulci, we have "Balli alla moresea," which he gives to the age of Charlemagne. Cant. iv. 92. WARTON.

v. 118. Trip the pert faeries and the dapper elves.] The sound is here again accommodated to the sense; for the inversion of the verb gives an appropriate gaiety to the verse. EDITOR.

v. 119. By dimpled brook.] Shenstone has adopted this picturesque expression. ODE, RURAL ELEGANCE.

Forego a court's alluring pale

For dimpled brook and leafy grove.

Thomson has "dimpled pool." SPRING. v. 173. and "dimpled water." IB. v. 425. See also Browne's BRIT. PAST. B. II. S. v. ed. 1616. p. 114.

And every River with vnyfual pride

And dimpled cheekes rowles sleeping to the tyde. ED.

Ibid. By dimpled brook and fountain brim.] This was the pastoral language of Milton's age. So Drayton, BAR. W. vi. 36.

Sporting with Hebe by a fountaine-brim.

And in Warner's ALBION'S ENGLAND, B. ix. 46.

As this same fond selfe-pleasing youth stood at a fountayne-brim.

We meet with ocean brim in PARAD. L. B. v. 140.

With wheels yet hovering o'er the ocean brim.

C. to Shak.  
2. Hen. VI.  
as cited by  
Peck.



The Wood-Nymphs, deckt with daisies trim,  
 Their merry wakes and pastimes keep:  
 What hath night to do with sleep?  
 Night hath better sweets to prove,  
 Venus now wakes, and wakens Love.  
 Come, let us our rights begin.

In the FAERIE QUEENE, *Brim* is simply used for *Shore*, v. ix. 85.  
 Towards the western *brim* began to draw.  
 And simply for *Bank*, in Drayton's *Q. on Crocus*, vol. ii. p. 662.  
 At length I on a fountaine lit

Whose *brim* with pinks was planted,  
 Again, of the same fountain, *ibid.*

Within whose chearful *Brim*.

The same author has "*broad-brimm'd Orellana*," POLYOLB. S. xix. vol. iii. p. 1037. Shakspeare, TEMP. A. iv. S. i. "Pionied and twilled *brims*." Fletcher, "Where the gravel from the *brim*." FAITH. SHEP. A. iii. S. i, vol. iii. p. 154. The same writer has a singular use of the word in this sense. *Ibid.* A. iv. S. i. p. 165.

Underneath the *brim*.

Of sailing pines that edge yon mountain in.

With an obvious meaning. Our author has a still more peculiar use of the word, yet in the same sense, in his PRELITICAL ERISOPACY, "This cited place lies upon the very *brim* of another corruption." PROSE WORKS, vol. i. 33. Many other instances might be brought from Drayton, Browne, Spenser, &c. One of my reasons for saying so much of this word, will appear in the Note on v. 924.

May thy *brimmed* waves for this, WARTON.

v. 121. *Their merry wakes and pastimes keep*.] Alluding probably to country *Wakes*, which were celebrated with nightly dances. Milton is fond of adverting to *rustic festivities*. Thus at v. 174. there seems an allusion to the custom of *Harvest-home*. See also L'ALLEGRO, v. 97. COMUS, v. 959. and SAM. AGON. v. 1323. where we meet with the motley crew usually attendant at *Fairs* and *May-games*:

—sword-players, and every sort

Of gymnic artists, wrestlers, riders, runners,

Juglers, and dancers, antics, mummers, mimics, &c.

v. 124. *Venus now wakes, and wakens Love*.] Milton perhaps remembered his favourite poet's allusion to the goddess. See the HIPPOLYTUS of Euripides, v. 106.

Ovid. *Metamorph.* NYKTI DAYMASTOE *Saint*.

Compare also Spenser, BRIT. IDA. c. ii. ft. 3.

Night is Love's holy-day. EDITOR.

v. 125. *Come, let us our rights begin*.] Fenton, I believe, first

'Tis only day-light that makes sin,  
Which these dun shades will ne'er report.  
Hail, Goddess of nocturnal sport;  
Dark-veil'd Cōtyto, to whom the secret flame  
Of midnight torches burns; mysterious dame,  
That ne'er art call'd, but when the dragon woom  
Of Stygian darkness spetts her thickest gloom,  
And makes one blot of all the air;

altered *rights* to *rites*. He has been followed by doctor Newton, and by Mr. Warton in his first edition. But in Mr. Warton's second edition the original reading is restored. Tickell reads *rights*. EDITOR.

v. 126. 'Tis only day-light that makes sin.] Mr. Bowle supposes that Milton had his eye on these gallant lyrics of a Song in Jonson's Fox, A. iii. S. vii.

There's no sinne love's fruit to Reale,  
But the sweet thefts to reveale:  
To be taken, to be seene,  
These have crimes accounted beene. WARTON.

v. 129. Dark-veil'd Cōtyto.] The Goddess of nocturnalness. See Leland's Advant. and Necess. of Christian Revelation, vol. i. p. 173, 8vo. Dr. Newton observes, that "she was originally a strumpet, and had midnight sacrifices at Athens, and is therefore very properly said to be *dark-veil'd*." Her orgies were celebrated also by the Thracians, Chians, Corinthians, and others. Her rites were termed *Cōtytias*, and her priests *Baphes*. See Juvenal SAT. ii. v. 91. Milton makes her the companion of Hecate, the patroness of enchantments, to whom Comus and his crew v. 535. "do abhorred rites;" her mysteries requiring the veil of that darkness, over which Hecate presided. EDITOR.

v. 131. The dragon woom  
Of Stygian darkness spetts her thickest gloom.] This also is Milton's genuine reading. Tickell first changed the more significant word *spetts* to *spits*, which Fenton and Doctor Newton have adopted. Mr. Warton restored the original reading, and, at the same time, observed, that "Drayton uses *spetteth* without a familiar or low sense. BARK. W. ii. 35. Of an exhalation or cloud. *Spetteth* his lightning forth outrageously."

"And Spenser has 'Fire-spitting Jorga' F. Q. lii. vii. 3. In IL FENS. v. 59. 'Cynthia checks her dragon yoke.' Shakespeare has the 'dragon of the night.' Mr. B. N. Dr. A. iii. 8. ii. ed. Malone, vol. ii. p. 305. where it is observed, that 'the image of dragons drawing the chariot of night is derived from the watchfulness of that fabled animal.' See also Trist. and Cræst. A. v. S. ix. The dragon song of night." EDITOR.



Stay thy cloudy ebon chair,  
Wherein thou rid'st with Hecat', and besfriend  
Us thy vow'd priests, till utmost end  
Of all thy dues be done, and none left out,  
Ere the blabbing eastern scout,  
The nice morn, on th'Indian steep  
From her cabin'd loop-hole peep,

v. 134. *Stay thy cloudy ebon chair,*

*Wherein thou rid'st with Hecat'.* So PAR. LOST. B. ii.  
929. Of Saran, who

*As in a cloudy chair, ascending rides*

Audacious.

Milton might have remembered Macbeth's execration of the weird sisters,

*Infected be the air wherefrom they ride.* EDITOR.

v. 135. *Wherein thou rid'st with Hecat'.* Hecat' is here used as a disyllable, as it is in the MIDS. N. DR. Act and Sc ult. and in MACBETH A. ii. S. i. and A. iii. S. v. where Mr. Malone observes that "Marlowe, though a scholar, has likewise used the word Hecat' as a disyllable:

"Plutoe's blew fire, and Hecat's tree,

"With magick spells so compass thee. *Dr. Faustus.*"

The same may be said of Jonson, *SAD SHEPHERD*, A. ii. S. iii.  
— that very night

We earth'd her in the shades, when our dame Hecat'

Made it her gaing night over the kirk-yard.

Where, by the way, it may be mentioned, that Maudlin the witch (who is the speaker) calls Hecat' *the mistress of witches*, "OUR DAME HECATE," which has escaped the notice of Mr. Steevens and Mr. Tollet, in their remarks on Shakspeare's being censured for introducing Hecat' among the vulgar witches. See Steevens's SHAKSP. vol. vii. p. 490. ed. 1793. In the Camb. MS. Milton observes the legitimate pronunciation of Hecat'. See also v. 535.  
Doing abhorred rites to Hecat'.

EDITOR.

v. 138. *Ere the blabbing eastern scout.* Shakspeare, *K. HEN. VI.* P. ii. A. iv. S. i.

The gaudy, blabbing, and remorseful day. EDITOR.

v. 139. *Nice morn.* A finely chosen epithet, expressing at once, *curious*, and *squeamish*. HURN.

v. 140. *From her cabin'd loop-hole peep.* So appearing to them, who see the morning break from the midst of a wood, "at loop-holes cut through thickest shade." PAR. LOST, ix. 1110. See also CANTICLES, vi. 10. "Who is she that looketh forth as the morning?" RICHARDSON.

Ibid. *From her cabin'd loop-hole peep.* Rather *cabin's*. COMUS

141.  
is described "a foul defamed wight," P. Fletcher's *Purple Island*,  
more foul, defamed the sun yet never saw,  
saddo, therefore she hates the all-betraying light;

COMUS C. xii. 27.

25

Into the neighbouring wood  
whose roof defies the tall tale sun.  
And to the tell-tale sun describ'd  
Our conceal'd solemnity.  
Come, knit hands, and beat the ground

is describing the morning contemptuously, as it was unfriendly  
to his secret revels. WARTON.

The morning peeping from the East is an expression, of which  
our elder poets appear to have been fond. Dr. Newton brings  
an instance from Fletcher's FAITHFUL SHEPHERD, A. v. S. i.

See the blushing morn doth peep, &c.  
Mr. Bowle gives another from Drayton, MVS. ELVS. ed. 1630. p. 229.

The sunne out of the east doth peep,  
To these may be added Spenser, FAIR. QV. iv. v. 45.

And now the day out of the ocean may he  
Began to peep above this earthly masse.

Fairfax, TASSO, ed. 1600. B. ix. st. 74.  
Mean while the purple morning peeped, &c.

MIRROUR FOR MAGISTRATES, ed. 1610. p. 730.  
When out of East the day began to peep.

Sylvester, DU BARTAS, ed. fol. 1624. p. 841.  
Blushing Aurora sweetly peeping out.

P. Fletcher, PURP. ISLAND, C. xi. st. 1.  
The early morn let out the peeping day.

See also Milton's PROSE WORKS, vol. iii. p. 160. ed. Am-  
sterdam. "Ever since the day-peep, till now the sunne was  
"grown somewhat ranke." EDITOR.

v. 141. the tell-tale sun.] The epithet has been said to  
allude to the fable of the Sun's discovering Mars and Venus, and  
telling tales to Vulcan. ODYS. O. 302.

But see Spenser, BRIT. IDA. C. ii. st. 3.  
The thick-lock'd boughs shut out the tell-tale sun,

For Venus hated his all-blabbing light.  
And Shakspeare, RAPH. OF LUCRECE.

Make me not object to the tell-tale day.  
v. 143. Come, knit hands, and beat the ground

In a light fantastic round.] So, in L'ALLIÉ, v. 34.  
On the light fantastic toe.

Compare Fletcher's FAITHFUL SHEP. A. i. S. i.  
Arm in arm

Tread we softly in a round.  
While the hollow neighbouring ground, &c.

And Jonson, in his MASQUES.  
In motions swift and meet

The happy ground to beat. WARTON.  
See HOR. OB. i. xxxvii. 1.

nunc pede libero  
To [Pulsanda tellus]



In a light fantastic round.

## THE MEASURE.

Break off, break off, I feel the different pace 145

Of some chaste footing near about this ground.

Run to your throuds, within these brakes and trees;

*under the high-growing brake will stand my play;*  
Sir John Davies uses the expression in his *Oxoniaca*, first published in 1622. *Il. 77.*

the Groves painted are  
With hand in hand dancing an endless round;

With equal foot they beat the flowery ground.

And Pope, JAN. AND MAY, v. 333:  
Mean time the vigorous dancers beat the ground.

v. 144. The use of the *Trochaic* measure gives peculiar sprightliness to Comus's invitation. Mr. Warton has remarked its happy effect, in a note on the last line of Milton's *ENTRANCE ON THE MARCHIONESS OF WINCHESTER*, the metre of which, he observes, is that of *L'Allegro* and *H. Penserolo*, of this festive song, and of the Spirit's speech, v. 922; from which specimens of Lyric sweetness and ease we may fully wish that he had used it more frequently. See Mr. Warton's 1st ed. p. 309, and 2nd ed. p. 304.

The SONG ON MAY MORNING presents another eminent proof of Milton's attention to the effect of metre, in that admirable change of numbers, with which he describes the appearance of the May Morning, and salutes her after she has appeared, as different as the subject is, and produced by the transition from *Iambics* to *Trochaics*.

So, in *L'Allegro* he banishes Melancholy in *Iambics*, but invites Euphrosyne in *Trochaics*.

Come, and trip it as you go,  
On the light fantastic toe;

where the numbers dance with Euphrosyne and her attendants, as here with Comus and his crew. EDITOR.

Ibid. A Dance is here begun, called *The Measure*; which the Magician almost as soon breaks off, on perceiving the approach of some chaste footing, from a lagacity appropriated to his character. WARTON.

A *Measure* is said to have been a court dance of a stately turn; but sometimes to have expressed dances in general. A *Round* is thus defined in Barret's *Alvearie*, 1580. "When men dance and sing, taking hands round." See also Grey's Notes on Shakespeare, vol. ii. p. 57. EDITOR.

v. 147. Run to your throuds, within these brakes and trees.] To

Our number may affright: Some virgin fore  
 (For so I can distinguish by mine art)  
 Benighted in these woods. Now to my charms,  
 And to my wily strains; I shall ere long  
 Be well-stock't with as fair a herd as graz'd  
 About my mother Circe. Thus I hunt  
 My dazling spells into the spongy air,

your recesses, harbours, hiding-places, &c. See *Henry, Natty*,  
 v. 218. "Naught but profoundest hell can be his *shroud*." And  
 in *PARAD. L. B. x.* 1068.

While the winds  
 Blow moist and keen, clattering the graceful locks  
 Of these fair spreading trees, which bid us seek  
 Some better *shroud*.—

We have the verb, *PAR. HEB. B. ix.* 419. And below in  
*COMUS*, v. 316. where the line is written in the manuscript,  
 "Within these *shroud*ie limits." Whence we are led to suspect,  
 that our author, in some of these instances had an equivocal re-  
 ference to *shrouds* in the sense of the *branches of a tree*, now often  
 used. And a tree, when lopped, is said to be *shrouded*. Com-  
 pare Chaucer, *ROM. R. v.* 54.

For there is neither buske nor bay  
 In May that it will *shrouded* bene  
 And it with new leaves wreene. *WATSON*  
 See Jonson's Masque, *PLEASURE RECONCILED TO VIOLENCE*,  
 where Hercules thus addresses *Comus* and his crew;  
 But here must be no shelter, nor no *shroud*  
 For such: Sink grove, or vanish into cloud, *BAYNE*  
 v. 150. — Now, to my charms,

And to my wily strains! Mr. *Watson* has not only  
 illustrated *Comus* with notes of inimitable taste and erudition,  
 but has also elegantly transfused some of its fine imagery and  
 nervous expressions into his own poetry. See particularly his  
*PLEASURES OF MELANCHOLY*.

This sober hour of silence will unroll  
 False Folly's smiles, that like the *deceitful* *gills*  
 Of *naughty Comus* cheat the unwetted eye  
 With *blear* illusion, and persuade to drink  
 The charmed cup, which *Reas*'s mintage sale  
 Unmoulds, and stamps the monster on the man. *See*  
 v. 154. My dazling spells into the spongy air, *J. Fletcher, FARTH.*  
*SHEP. AMB. S. i.* vol. iii. p. 130.  
 I srew these herbs to purge the air;  
 Let your odour drive from hence  
 All mists that *dazzle* sense, &c.



157. — *quaint habits* — *quaint habits* is described *appear*  
*the stage quaintly attired*. Hence perhaps *my* *tricks*  
*coming up* *his* *tricks* were before described in  
*array appear*. See *their* C. O. M. U. S. entrance, p. 18.

158. Of pow'r to cheat the eye with *blear* illusion,  
 And give it false presentments, lest the place  
 And my quaint habits breed astonishment,  
 And put the damsel to suspicious flight,  
 Which must not be, for that's against my course;  
 I, under fair pretence of friendly ends,  
 And well-plac'd words of glozing courtesy

Again, in the same play, if I remember right,  
 "There is another charm, whose power will free  
 The dazzled sense."

Adam says, that in his conversation with the angel, his earthly  
 nature was *overpower'd* by the heavenly; and, as with an object  
 that excels the sense, "dazzled, and spent." PARAD. LOST, viii.  
 457. WARTON.

Ibid. — *the spongy air*.] Milton availed himself of  
 Shakspeare's epithet in CYMBELINE, "The *spongy* South." STEEVENS.

The epithet is here applied with peculiar effect, signifying that  
 the air absorbs and retains the spells, at the command of the ma-  
 gician. EDITOR.

v. 155. To cheat the eye with *blear* illusion.] In our author's  
 REFORMATION, &c. "If our understanding have a film of igno-  
 "rance over it, or be *blear* with gazing on other false glister-  
 "ings, &c." PR. W. i. 12. But *blear-eyed* is a common and  
 well-known phrase. WARTON.

To *blear* the eye was formerly a phrase that signified to deceive.  
 See SONGS AND SONNETS OF UNCERTAIN AUCTORS, first  
 printed in 1557, reprinted in 8vo. 1717, "An old Lover to a  
 "young Gentlewoman." p. 248.

Ye are too yonge to bring me in,  
 And I too old to gape for lies;  
 I have too long a lover been,  
 If such yonge babes should *bleare* mine eyes.

So Shakspeare, TAM. OF THE SHREW. A. v. S. i.

While counterfeit supposes *blear'd* thine eye.  
 And Sylvester, DU BARTAS, ed. fol. 1621. p. 175.

— blind Error had not *blear'd* his eyes. EDITOR.

v. 161. — words of *glozing* courtesy.] Flattering, deceitful. As  
 in PARAD. LOST, B. iii. 93. "Glozing lies." B. ix. 549. "So  
 "glox'd the tempter." Perhaps from Spenser, F. Q. iii. viii. 14.  
 "Could well his *glozing* speeches frame." See Marlow's ED-  
 WARD SECOND. "The *glozing* head of thy base minion thrown"  
 Reed's OLD PL. ii. 317. And Lilly's ALEXANDER AND CAM-  
 PASPE. "Not to *gloze* with your tongue." A. iii. S. i. Com-  
 pare APOC. SMECTYMN. S. viii. "Immediately he falls to

Baited with reasons not unplauble,  
Wind me into the easy-hearted man,  
And hug him into snares. When once her eye  
Hath met the virtue of this magic dust,  
I shall appear some harmless villager,  
Whom thrift keeps up about his country gear.

"glozing, &c." PR. W. i. 121. And Shakspeare, *RICH. II.* A. ii. S. i.  
Than they whom youth and ease have taught to glose.

v. 162. Baited with reasons not unplauble.] So in *SAM. AGON.*  
1966. "The bait of homied words." The same metaphor is used  
by Spenser, *F. Q.* iii. x. 6.

He courted her, yet baited every word.  
See also Mr. Egerton's edition of the *HIPPOLYTUS* of Euripides,  
printed at the Clarendon Press, Ox. 4to. 1796. v. 969.

ΘΗΡΕΥΕΙ γὰρ  
Σταχθὶς λόγους αἰσχρὰ μηχανόμενος.  
Where the learned editor points out the use of the same figure in  
the Hebrew and Arabic languages. EDITOR.

v. 163. Wind me.] Tickell and Fenton read "*Win* me." Ton-  
son's edition of 1713 reads the same; but that of 1703 has the  
genuine reading "*Wind* me." EDITOR.

v. 164. ———— *When once her eye*  
*Hath met the virtue of this magic dust.*] This refers to a  
previous line, "*my powder d' spells*," v. 154. But *powder d'* was  
afterwards altered into the present reading *darling*. When a  
poet corrects, he is apt to forget and destroy his original train of  
thought. WARTON.

v. 166. *I shall appear some harmless villager.*] Compare Tasso,  
*GIER. LIB. C.* xiv. 55.

Non lunge un lagacissimo valletto  
Pose, di panni pastorai vestito. EDITOR.

Ibid. *I shall appear some harmless villager*  
*Whom thrift, &c.*] So stands the context in the editions  
1637 and 1645: But thus in the edition 1673, and in those of  
Tonson.

I shall appear some harmless villager,  
And hearken, if I may, her business here.  
But here she comes, I fairly step aside.

Where, beside the transposition, the line, *Whom thrift*, is omitted.  
Tickell, however, has followed the two first editions, with the  
emendation of "*her business hear*," and no comma after *may*,  
according to the table of ERRATA in 1673. Fenton copies  
Tickell. WARTON.

In Tonson's edition of 1713 the reading is precisely the same as



But here she comes, I fairly stop aside,  
And hearken, if I may, her business here.

*The Lady enters.*

This way the noise was, if mine ear be true,  
My best guide now; methought it was the sound  
Of riot and ill-manag'd merriment,  
Such as the jocond flute, or game some pipe  
Stirs up among the loose unletter'd hinds,  
When for their teeming flocks, and granges full,  
In wanton dance they praise the bounteous Pan,  
And thank the Gods amiss. I should be loath  
To meet the rudeness, and swill'd insolence,  
Of such late wassailers; yet O! where else

Tickell's. Tickell's edition was published in 1720. Dr. Dalton also has followed this reading. EDITOR.

v. 168. *Fairly.* That is, *softly*. HURN.

"FAIR and softly," were two words, which went together, signifying gently. The corpse of Richard the second was conveyed in a litter through London, "FAIR and softly." Froissart, P. ii. ch. 249. WARTON.

"Soft and FAIR. By little and little." Barret's Alvearie. 1580. EDITOR.

v. 170. *If mine ear be true.* "Lift mortals, if your ears be true." v. 997. infr. In another, and less literal, sense, WARTON.

v. 173. *jocond.* He uses this word from the Italian *giocondo*, rather than from the Latin *jucundus*. See v. 41. supr. *Jocond* is also used by Chaucer, P. CAN. YEOMAN. 697.

He is full *joconde* also I dare say. EDITOR.

v. 178. *To meet the rudeness, and swill'd insolence,*

*Of such late wassailers.* In some parts of England, especially in the West, it is still customary for a company of mummers, in the evening of the Christmas-holidays, to go about carousing from house to house, who are called the *wassailers*. To much the same purpose says Fletcher, FAITH. SHEP. A. v. S. i.

— The woods, or some near town,

That is a neighbour to the bordering down,

Hath drawn them thither, 'bout some lusty sport,  
Or spiced wassel-bowl, to which resort

All the young men and maids of many a cote,

Whilst the trim minstrell strikes his merry note.

Selden mentions the "yearlie *Was-haile* in the country on the vigil

Shall I inform my unacquainted feet  
 In the blind mazes of this tangled wood?  
 My Brothers, when they saw me wearied out  
 With this long way, resolving here to lodge

"of the new year." NOTES ON POLYOLB. S. ix. vol. iii. p. 838.

Compare LOVE'S LAB. LOST, A. v. S. ii.

He is wit's pedlar, and retails his wares  
 At wakes, and wassels, meetings, markets, fairs.

And Jonson, of a rural feast in the Hall of Sir Wroth, FOR. ii. iii.

The jolly *Wassal* walks the often round.

In Macbeth, "Wine and wassell," mean, in general terms, feasting

and drunkenness. A. i. S. vii. Jonson personifies *Wassell*, "her

"page bearing a brown bowl." MASQUES, vol. vi. 3. In

ANT. AND CLEON we have "lascivious wassells." See also

HAMLET, A. i. S. vii.

In the text, *swill & insulence* is similar to *floun with insulence and*

wine, in PAR. LOST, i. 502. Read *swain*. WARTON.

Mr. Nott, the ingenious Translator of Select Odes from the

Persian poet Hafez, Lond. 1787, observing that several of our

words are deduced from the Persian and Arabic, considers *Wassail*

as derived from the Persian word *Wesel*, which, he believes, sig-

nifies enjoyment in almost all its senses. Dr. Johnson has derived

it from the Saxon *Waes heal*, Be of good health, or Your health.

Whence a drinker was anciently called a *was-heller*, or a *wasler* of

health. Of the custom of *Wassailing* in Herefordshire, different

from any thing of the kind practised elsewhere; See Lodge's

"Introductory Sketches towards a Topographical History of

"the county of Hereford," 1793. Editor.

Shall I inform my unacquainted feet.] The expression

unacquainted feet is a little hard. HURD.

In the FIRST PART, SHEPHERDESS, Amoret wanders through

a wild wood in the night, but under different circumstances, yet

not without some apprehensions of danger. We have a parallel

expression in SATUR. ACON. v. 335.

Hither hath inform'd  
 Your younger feet.

WARTON, 181. In the blind mazes of this tangled wood.] See in PAR.

REG. B. in 226. "Wandering this woody maze." DUNSTER.

Thomson has inverted this expression, SPRING, v. 794.

Or through the maze wood  
 Dejected wanders.

Editor.

Ibid. "In the tangled wood." "They seek the dark, the

"bushy, the tangled forest." BROS. W. vol. i. p. 13. So PAR.

LOST, B. iv. 176. "Tangling bushes had perplex'd." WARTON.

And, ODE NATIV. 188. "The Nymphs in twilight shade  
 "of tangled thickets mourn." Editor.



Under the spreading favours of these pines,  
 Stept, as they said, to the next thicket side  
 To bring me berries, or such cooling fruit  
 As the kind hospitable woods provide.  
 They left me then, when the gray-hooded Eev'n,

v. 184. Under the spreading favours of these pines. This is like  
 Virgil's "*Hospitii teneat frondentibus arbes*." *Georg.* iv. 24.  
 An inversion of the same sort occurs in Cicero, in a Latin ver-  
 sion from Sophocles's *TRACHINIA*, of the *Shirt of Nessus*.  
*Tusc. Disp.* ii. 8.

v. 185. To bring me berries, or such cooling fruit.  
 As the kind hospitable woods provide.] See Fletcher;  
 FAITH. SHEP. A. I. S. I. vol. iii. p. 105. Where, says the vir-  
 gin-shepherdess Clorin,

My meat shall be what these wild woods afford  
 Berries, and chestnuts, plantanes, on whose cheeks  
 The sun sits smiling, and the lofty fruit  
 Pull'd from the fair head of the strat-grown-pine.  
 See also *ibid.* p. 107. and p. 145.

By laying the scene of his *Maid* in a wild forest, Milton focused  
 to himself a perpetual fund of picturesque description, which, re-  
 sulting from situation, was always at hand. He was not obliged  
 to go out of his way for this striking embellishment; it was sug-  
 gested of necessity by present circumstances. The same happy  
 choice of scene supplied Sophocles in *PHILOCTETES*; Shakespeare  
 in *AS YOU LIKE IT*, and Fletcher in the *FARRAR AND SHER-  
 HEADS*, with frequent and even unavoidable opportunities of  
 rural delineation, and that of the most romantic kind. But Milton  
 has additional advantages: his forest is not only the residence of a  
 magician, but is exhibited under the gloom of midnight. Fletcher,  
 however, to whom Milton is confessedly indebted, avails himself  
 of the latter circumstance.

No parts of Tasso are read with greater relish, than where he  
 describes the darkness, silence, and other horrors of the enchanted  
 forest: and the poet himself is so sensible of the captivating in-  
 fluence of such ideas over the human imagination, that he makes  
 the catastrophe of the poem in some measure depend upon them.  
 Milton is not less enamoured of "forest and melancholy woods," as  
 appears from the use to which he applies them in *CONVERS*, the sce-  
 nery whereof charms us the more, because it affects our minds, as it  
 did the bewildered lady, and causes "a thousand fantasies to fling  
 into the memory, &c." See Dr. Beattie's *DISSENT*. *MONASTIC*  
*CRITICAL*, 4to. Lond. 1783, p. 16. Edition, B. iv. 1783.

v. 188. When the gray-hooded Eev'n,  
 Like a sad votarist in palmy woods.] Milton, not with-

Like a sad votarist in palmer's weed,  
 Rose from the hindmost wheels of Phœbus' wain. 190  
 But where they are, and why they came not back,  
 Is now the labour of my thoughts; 'tis likeliest  
 They had engag'd their wandring steps too far;  
 And envious darkness, ere they could return,  
 Had stole them from me: else, O thievish Night, 195

standing his abhorrence of every thing that related to superstition, often dresses his imaginary beings in the habits of popery. But poetry is of all religions: and popery is a very poetical one. In PAR. REG. the morning "comes forth with pilgrim-steps in *"amict gray."* B. iv. 426. This is what is called *grains amictus*, in the Roman ritual. Milton's MELANCHOLY is a pensive Nun. A *votarist* is one who had made a religious vow, here perhaps for a pilgrimage, being in *palmer's weeds*. Leland says, that Ela countess of Warwick was buried in Osney Abbey, her image in "the habite of a *wowes*," that is, a Nun. IRIN. vol. ii. 19. *Votarist* occurs in its more general and modern acceptation, in our author's treatise of REFORMATION. "To the *votarists* of antiquity I shall think to have fully answered." WARTON. v. 189. — *palmer's weed.*] Spenser, F. Q. ii. i. 52.

— I wrapt myself in *palmer's weed*. NEWTON.

Guy, disguised like a pilgrim, when about to engage Colbrond the giant, "puts off his *palmer's weed*." Drayton POLYOLB. Song xii. vol. iii. p. 898. WARTON.

So, in the "HIST. OF KING LEIR AND HIS THREE DAUGHTERS," Lond. 1605. the French King says to Mumford. A. i. — we will go disguise in *palmer's weeds*,

That no man shall mistrust us what we are. EDITOR. v. 192. — *'tis likeliest.*] Milton is fond of this superlative.

"As *likeliest* was." PAR. LOST, vi. 688. "Where *likeliest* he might finde." ix. 414. "Where he may *likeliest* find." ii. 525.

"And here art *likeliest* like honour to obtain." iii. 659. See below, at v. 237. WARTON.

v. 193. — *their wandring steps.*] So, in those beautiful and impressive lines, which close the PARADISE LOST:

They hand-in-hand, with *wandring steps* and slow,

Through Eden took their solitary way. EDITOR.

v. 195. *Had stole.*] The manuscripts and edition of 1637 rightly read *stole*. But Milton often uses the form of the past time for that of the participle. See below, at v. 558. "Silence was *took*."

And see bishop Lowth's GRAMMAR, pp. 90, 92. ed. 1763. ED.

Ibid. — *O thievish Night.*] Ph. Fletcher's Pisc. ECL. p. 34. edit. 1633.

— the *thievish Night*

Steals on the world, and robs our eyes of light,



Why should'st thou, but for some felonious end,  
 In thy dark lantern thus close up the stars,  
 That Nature hung in Heav'n, and fill'd their lamps  
 With everlasting oil, to give due light  
 To the mis-led and lonely traveller?  
 This is the place, as well as I may guess,  
 Whence even now the tumult of loud mirth  
 Was rife, and perfect in my list'ning ear,  
 Yet nought but single darkness do I find.

Euripides has "*ἀσέλγῳ πῦρ*," *IPHIGENIA, TAUR.* v. 1033.  
 But quite under another sense. As also Homer, *Il.* v. 11.

In the present age, in which almost every common writer  
 avoids palpable absurdities, at least monstrous and unnatural con-  
 ceits, would Milton have introduced this passage, where *thievish*  
*Night* is supposed, for some felonious purpose, to shut up the stars in her  
*dark lantern*? Certainly not. But in the present age, correct and  
 rational as it is, had *Comus* been written, we should not perhaps  
 have had some of the greatest beauties of its wild and romantic  
 imagery. WARTON.

Compare Cartwright's *ORDINARY*, Reed's *OLD PLAYS*, vol.  
 x. p. 259.

See, how the *stealing Night*  
 Hath blotted out the light.  
 But Milton's uncommon expressions, *thievish night*, *felonious end*,  
 and *dark lantern*, seem as if resulting from the consideration of  
 circumstances peculiar to a subject, that had often employed his  
 pen; I mean the *GUNPOWDER-PLOT*. See his fine poem  
*IN QUINTUM NOVEMBRIS*, and his four epigrams *IN PRO-*  
*POSITIONEM BOMBARDICAM*. Nor would Milton, I think, have  
 used these remarkable phrases, if he had not intended an allusion  
 to the history. Randolph, his contemporary, expressly refers to  
 the conspiracy, and to *Faux*, the tool employed in it. See *MUSE'S*  
*LOOKING-GLASS*, 1638, A. ii. S. ii.

In the Ashridge manuscript this passage is not to be found.  
 The Lady proceeds from the hemistich, "Had stole them from  
 "me," to v. 226. "I cannot hallow to my Brothers."  
 Dr. Dalton has omitted this passage, passing on from v. 193.  
 to v. 201. EDITOR.

v. 200. ——— the mis-led and lonely traveller. In the *MIDS-*  
*NIGHT'S DREAM*, A. ii. S. i. Puck "misleads night-wanderers,  
 "laughing at their harm." So, in *PARAD. LOST*, B. ix, 638.  
 the ignis fatuus

Hovering and blazing with delusive light,  
 Misleads th'amaz'd night-wanderer from his way  
 To bogs and mires, EDITOR.

What might this be? A thousand fantasies  
 Begin to throng into my memory,  
 Of calling shapes, and beck'ning shadows dire,  
 Which, in their throng and press to that last hold,  
 Confound themselves: — WARRON

v. 207. *Of calling shapes, and beck'ning shadows dire,  
 And airy tongues, that syllable men's names  
 On sands, and shores, and desert wildernesses.* I re-  
 member these superstitions, which are here finely applied, in the  
 ancient Voyages of Marco Paolo the Venetian. He is speaking  
 of the vast and perilous desert of Lop in Asia. "Cernuntur et  
 "audiantur in eo, interdum, et sepius nocte, demonum variae im-  
 "piones. Unde viatoribus future cavendum est, ne mutum ad  
 "invicem serpsos diffocient, aut aliquis a tergo seque mutus im-  
 "pediat. Alioquin, quamprimum propter montes et calles quul-  
 "pnam comitum suorum aspectum perdidit, non facile ad eos  
 "perveniet: nam audiantur ibi voces demonum qui solitari in-  
 "cedentes propriis appellant nuntibus, voces fingunt illorum quos  
 "comitari se putant, ut a recto itinere abducat in perniciem de-  
 "ducant." DE RE ORIENTALI. ORIENTALIS LIB. I. C. 10. But there  
 is a mixture from Fletcher's PASTORAL SHEPHERDESS, A. 1. S. 1.  
 p. 108. The Shepherdess mentions, among other monstrous ter-  
 rors in a wood, "On voices calling me in dead of night." In Hope  
 These fancies, from Marco Paolo, are adopted in Heywood's COM-  
 MOGRAPHIE, I am not sure if in any of the three editions printed  
 before Comus appeared. See Lib. iii. p. 201. edit. 1652. fol. 1.  
 Sylvester, in DU BARTAS, has also the tradition in the text,  
 edit. fol. ut supr. p. 274.

And found about the desert Lop, where oft we  
 By strange phantasms passengers, are scot. WARRON  
 The same fancies are related in Munster's COSMOGRAPHIA,  
 lib. v. See Hist. de Spectris, ed. 1656. p. 118. See likewise  
 Burton's ANAT. OF MELANCHOLY, Part II. Sect. II. Edit. 1644.  
 p. 43. Milton might here also have had in remembrance the  
 marvellous adventure related by Alexander de Alexandro, GEN.  
 DRES, lib. ii. cap. ix. which Heywood, in his HIST. OF THE  
 AVALON, ed. 1635. p. 607, has abridged, as follows: "A friend  
 "of mine of approved fidelity called Gerdiseus, travelling with  
 "a neighbour towards Aretium, they lost their way, and fell into  
 "deserts and uninhabited places, in such that the way beside  
 "them in small space. The sunne being set, and darkness growe,



And aery tongues, that syllable men's names  
On sands, and shores, and desert wildernesses.  
These thoughts may startle well, but not astound  
The virtuous mind, that ever walks attended  
By a strong siding champion, Conscience.—  
O welcome pure-ey'd Faith, white-handed Hope,  
Thou hovering Angel, girt with golden wings,

"ing on, they imagin they heare *men talking*; and hasting that  
"way, to enquire of them the readiest path to bring them out of  
"that desert, they fixed their eyes upon three strange human  
"shapes, of a seareful and unmeasurable stature, &c. who calling  
"and beckoning to them both with voice and gesture, and they  
"not daring to approach them, they used such undecent skipping  
"and leaping, with such brutish and immodest gestures, that  
"halfe dead with feare, they were inforced to take them to  
"their heels and runne, till at length they light upon a poore  
"countreyman's cottage, in which they were relieved and com-  
"forted." EDITOR.

v. 208. *Syllable mens names.*] Pronounce distinctly. As in Ph-  
Fletcher's *POET. Misc.* ad calc. *PURPL. Isl.* p. 85. "Yet  
"syllabled in flesh-spell'd characters." WARTON.

v. 213. ——— *white-handed Hope,*  
*Thou hovering angel, girt with golden wings.*] Thus, in  
Shakspeare's *LOVER'S COMPLAINT*, Malone's *SUPPL.* i. p. 759.

Which like a cherubin above them *hover'd*.  
But *hovering* is here applied with peculiar propriety to the Angel  
Hope. In fight, on the wing; and if not approaching, yet not  
flying away. Still appearing. Contemplation soars on *golden*  
*wing*, *IL PENS.* v. 52. Mr. Bowle directs us to Ariosto, *ORL.*  
*FUR. C.* xiv. 80.

——— *Mosse*

Con maggior fretta le *dorate penne*.  
And we have "that *golden-winged host*," in the *ODE ON THE*  
*DEATH OF AN INFANT*, st. ix. WARTON.

Compare also *ON THE DEATH OF A FAIR INFANT*, v. 38.

Tell me, bright Spirit, where'er thou *hoverest*.

And *PAR. LOST*, B. ii. 344.

So numberless were those bad *Angels* seen

*HOVERING* on wing under the cope of Hell.

In Sandys's elegant *PARAPHRASE* of the Psalms, 1638, we have,  
in *PSALM xviii*, "a *golden-winged cherubin*;" and in *Crashaw's*  
*SACRED POEMS*, ed. Paris, 1652. p. 82, "the *golden wings* of the  
"bright youth of heau'n."

Perhaps Milton might have seen some beautiful picture, or  
painted glass, in which the *VIATRES*, to whom the exclamation

+ I surely know the *Cherubims* do *hover*  
*with flaming wings* his starry face to cover;  
Sylvest. Du Bartas. p. 241.

*Given forth her silver lining on the night,  
And casts a gleam over this tufted grove:]*  
Note the infinitely fine effect of this last line. The time of  
the repetition really adds to the doubt being resolved, and the  
certainty of light materially advanced. 37

And thou, unblemish'd form of Chastity!  
I see ye visibly, and now believe  
That He, the Supreme Good, t'whom all things ill  
Are but as slavish officers of vengeance,  
Would send a glitt'ring guardian, if need were,  
To keep my life and honour unassail'd.  
Was I deceiv'd, or did a fable cloud  
Turn forth her silver lining on the night?  
I did not err, there does a fable cloud  
Turn forth her silver lining on the night,  
And casts a gleam over this tufted grove: 225  
I cannot hallow to my Brothers, but

is made, were represented. The impression, made on his mind  
by "storied windows richly dight," or by some other descriptive  
painting, might now have been recalled by the collision of similar  
ideas in the store-house of his fancy. EDITOR. [In the same  
strain, Fletcher's SHEPHERDESS in the soliloquy just cited, *ibid.*  
p. 109.]

—Then, strongest Chastity,  
Be thou my strongest guard, for here I'll dwell  
In opposition against fate and hell. WARTON.

*Ibid.* — *unblemish'd form.*] May, of Rosamond in her virgin  
state, HEN. II. lib. v. edit. Lond. 1633, 18mo.

When that *unblemish'd form*, so much admir'd, WARTON.

v. 221. Was I deceiv'd, or did a fable cloud

Turn forth her silver lining on the night?

I did not err, there does, &c.] These lines are turned  
like that verse of Ovid, FAST. lib. vi. 43.

Fallor? an arma sonant? non fallimur; arma sonabant.

HURD.

See also note on ELG. v. 5.

The repetition, arising from the conviction and confidence of  
an unaccusing conscience, is inimitably beautiful. When all  
succour seems to be lost, Heaven unexpectedly presents the silver  
lining of a fable cloud to the virtuous. WARTON.

This mode of repetition our poet is fond of, and has frequently  
used with singular effect. See PAR. LOST, B. iv. 640, and PAR.  
REG. B. ii. 287. DUNSTER.

v. 225. — *tufted grove.*] So, in L'ALLEGRO, v. 77.

Towers and battlements, it seems

Bosom'd high in tufted trees. EDITOR.

v. 226. I cannot hallow to my Brothers, &c.] So the Jaylor's

Daughter in B. and Fletcher, benighted also and alone in a wood,

222. — *her silver lining—]*

*And of a sudden cloud as sad as night,  
In which the sun may seem embodied,  
Depend'g of all his drops we see so white,  
Burning in melted gold his watery head,  
Or round with ivory edges silvered;*



Mid rocky concaves of the babbling vales,  
And bubbling rivers rolled by gentle gales,  
where also 38. *Echo* is called **G O N U S**

The Air's Daughter *Echo*, ——— p. 172.  
Such noise as I can make to be heard furthest  
I'll venture, for my new-liv'd spirits  
Prompt me; and they perhaps are not far off.

**SONG.**

**SWEET** *Echo*, sweetest Nymph, that liv'st unseen  
Within thy aery shell,  
By slow Meander's margent green,  
And in the violet-embroider'd vale,

whose character affords one of the finest female mad scenes in our language. Two NOBLE KINSM. A. iii. S. ii. vol. x. p. 55. She is in search of Palamon.

I cannot hallow, &c. I have heard

Strange howls this live long night, &c. WARTON.

v. 227. Such noise as I can make. ] Perhaps the Lady does not speak quite contemptuously, although modestly. Noise is, in a good sense, music. So, in PSALM cxviii. 5. "God is gone up with a merry noise." See v. 18. AT A SOLEMN MUSIC, "that me-  
"ludious noise." And the Note there. WARTON.

v. 230. ——— that liv'st unseen. ] So Sylvester, DU HARTAS, p. 1210. ed. ut sup.

Babbling *Echo*, voice of vallies, ———  
Aerie else, exempt from view. EDITOR.

v. 231. Within thy aery shell. ] Dr. Dalton, in adapting this mask to the stage, has written cell. Cell is also written in the margin of the Camb. MS. Drayton, NIMPHALL iii. p. 28. ed. 1630. might likewise countenance this reading.

And *Echo* oft doth tell  
Wondrous things from her cell.

But Dr. Hurd says, "the true reading is certainly *shell*; meaning "as Dr. Warburton observes, the *hollow*, which, in another place, he calls the *hollow round* of Cynthia's seat. ODE NAT. v. st. 10. That is, the hollow circumference of the heavens." Mr. Warton adds, that "*shell* is vault; from *testudo*; and is the same "vault, which is intended in the ODE NAT. st. 10." EDITOR.

v. 232. ——— margent green. ] Gray, BROU. COLLEGE.

Disporting on thy margent green. ———  
And Mason, ENG. GARDEN, B. iv. 233.

The watery bed ———  
And rising banks incis'd.

v. 233. ——— violet-embroider'd. ] This is a beautiful compound epithet, and the combination of the two words that compose it, natural and easy. Our poet has, in his early poems,

Where the love-lorn nightingale li O  
 Nightly to thee her sad song mourneth still; H 235  
 Canst thou not tell me of a gentle pair H 236  
 That likest thy Narcissus are?

coined many others, equally happy and significant; such as, love-darting, amber-dropping, flowery-kirtled, low-roofed, snaky-headed, fiery-wheeled, white-handed, sin-worm, home-felt, rusty-fringed, pure-ey'd, tinsel-slipper'd. Dr. J. WARTON.

There are none more elegant than *love-lorn* and *coral-paven*, both also in this poem: while none can be produced so majestic and sublime as *star-paw'd*. PAK. LOST, B. iv. 976. It has been observed to me, that compound epithets are more common in the Persian, than in any other language. Milton has abundantly enriched the English language with graces of this description. Ed:

Ibid. ——— *violet-embroider'd vale*.] Compare PAK. LOST, B. iv. 700.

——— Under foot the *violet*  
 Crocus and hyacinth, with rich inlay  
 Braider'd the ground.

And Browne, SMAPH. PIPE, Ecl. iv. ed. 1614.

Methinks no April showre

Embroider should the ground.

The allusion is the same in LYCIDAS, v. 148.

And every flow'r that sad embroidery wears. WARTON.

G. Wither, EMBLEMS, Lond. 1634. B. iii. Illust. 25. has "The  
 "flow'r-embroidered earth." And Browne BRIT. PAST. B. i. S. iv.

——— the various Earth's embroidered gown.

Again, B. ii. Song ii. "the brodred vale." And B. ii. Song iii.  
 "Earth's embroidery." EDITOR.

v. 234. *Where the love-lorn nightingale*.] Deprived of her mate.  
 As *last-lorn* in the TEMPEST, A. iv. S. ii. WARTON.

v. 235. *Nightly to thee her sad song mourneth well*.] Compare Virgil, GEORG. iv. 513.

——— ILLA

*Plet noctem, ramoque sedens miserabile carmen*

*Integrat, et mæstis latè loca questibus implet.*

So Petrarch, SON. x. Parte prima.

*E' i rosignuol, che dolcemente a l'ombra*

*Tutto le notti li lamenta, e piagne—*

Again, SON. xliii. Parte seconda.

*Quel rosignuol, che o soave piagne*

*Forse suoi figli, o sua cara consorte,*

*Di dolcexia empie il cielo e le campagne*

*Con tante note sì pietose e scorte;*

*E tutta notte par che m'accompagne—* EDITOR.

v. 236. *Canst thou not tell me of a gentle pair*.] So Fletcher,



O, if thou have hid them in some flowry cave,  
 Tell me but where,  
 Sweet queen of parly, daughter of the sphere!  
 So may'st thou be translated to the skies,  
 And give resounding grace to all Heav'n's harmonies.

FAITH. SHEP. A. i. S. i. p. 17.

—A gentle pair

Have promis'd equal love. — WARTON.

v. 237. — *likest*.] Most, or, very like. "*Likest* to thee in shape." PAR. LOST, ii. 756. "*Likest* Heaven." iii. 572. "*Likest* gods they seem'd." vi. 301. "To Pales, or Pomona, "*likest* she seem'd." ix. 304. See *supr.* note at v. 192. WARTON.

v. 238. O, if thou have  
 Hid them in some flowry cave.] Here is a seeming inaccuracy for the sake of the rhyme. But the sense being hypothetical and contingent, we will suppose an ellipse of *shouldst* before *have*. A verse in ST. JOHN affords an apposite illustration. "If thou *have* born him hence, tell me where thou *hast* laid him." xx. 15. We find another instance below, v. 887.

And bridle in thy headlong wave,

Till thou our summons answer'd *have*.

In the mean time it must be allowed, that *thou* and *you* are absolutely synonymous. See bishop Lowth's GRAMMAR, pp. 67. 68. edit. 1775. WARTON.

The expression, "if thou *have* hid," is correct. It is the proper form of the subjunctive mode. EDITOR.

v. 240. Tell me but where.] Mr. Steevens suggests, that part of the Address to the Sun, which Southerne has put into the mouth of Oroonoko, is evidently copied from this passage.

Or if thy sister goddess has preferr'd

Her beauty to the skies to be a star,

Oh! tell me where she shines. WARTON.

v. 241. — daughter of the sphere.] Milton has given her a much nobler and more poetical original than any of the ancient mythologists. He supposes her to owe her first existence to the reverberation of the music of the spheres; in consequence of which he had just before called the horizon her *aery shell*. And from the gods (like other celestial beings of the classical order) she came down to men. WARBURTON.

So, in his Verses AT A SOLEMN MUSIC, v. 2.

Sphere-born harmonious Sisters, Voice and Verse.

EDITOR.

v. 243. And give resounding grace to all Heav'n's harmonies.] That is, "The grace of their being accompanied with an echo." Lawes, in setting this Song, has thought fit to mar the sound,

*Enter Comus.*  
**Comus.** Can any mortal mixture of earth's mould  
 Breathe such divine enchanting ravishment? 245

sense and elegance, of a most beautiful line, by making a pleasant professional alteration.

And hold a counterpoint to all heav'n's harmonies.

The goddess Echo was of peculiar service in the machinery of a Mask, and therefore often introduced. Milton has here used her much more rationally than most of his brother mask-writers. She is invoked in a song, but not without the usual tricks of surprising the audience by strange and unexpected repetitions of sound, in Browne's *INNER TEMPLE MASQUE*, to which I have supposed our author might have had an eye, p. 136. She often appears in Jonson's masks. This frequent introduction, however, of Echo in the masks of his time, seems to be ridiculed even by Jonson himself in *CYNTHIA'S REVELLS*, A. 1. S. 1. Mercury invokes Echo, and wishes that he would *salute* him with her *repercussive* voice, that he may know with certainty in what *caverne* of the earth her *gyrie* spirit is contained. "How or where  
 "I may direct my speech, that thou maist heare." When she speaks, Mercury wondering that she is so near at hand, proceeds with great solemnity.

Knowe, gentle soule then, I am sent from Ioue;  
 Who pittying the sad burthen of thy woes  
 Still growing on thee, in thy want of wordes  
 To vent thy passion for Narcissus death,  
 Commands that now, after three thousand yeeres  
 Which have been exercised in Iuno's spite,  
 Thou take a corporall figure, and ascend  
 Enrich't with vocall and articulate power.

He then, in burlesque of this sort of machinery usual on the occasion, prepares to strike the *obsequious* earth twice with his winged rod, to *give thee way*. And as a song was always the sure consequence of Echo being raised, a burlesque song follows, which Mercury thus introduces.

Begin, and more to grace thy cunning voice,  
 The *humorous* aire shall mixe her *solemn* tunes  
 With thy *sad* words: strike musicke from the *sphaeres*,  
 And with your golden raptures swell our eares.

This play was first acted in 1634. WARTON.

244. Can any mortal mixture of earth's mould  
 Breathe such divine enchanting ravishment? This was  
 plainly personal. Here the poet availed himself of an opportunity of paying a just compliment to the voice and skill of a real songstress, just as the two boys are complimented for their beauty



Sure something holy lodges in that breast,  
 And with these raptures moves the vocal air  
 To testify his hidden residence.  
 How sweetly did they float upon the wings  
 Of silence, through the empty-vaulted night, 250  
 At every fall smoothing the raven down  
 Of darkness, till it smil'd! I have oft heard

and elegance of figure. And afterwards, the strains that "might  
 "create a soul under the ribs of death," are brought home, and  
 found to be the voice "of my most honour'd Lady," v. 364. Where  
 the real and assumed characters of the speaker are blended.

WARTON.

v. 249. *How sweetly did they float upon the wings*

*Of silence.* This is extremely poetical, and insinuates  
 this sublime idea and imagery, that even silence herself was con-  
 tent to convey her mortal enemy, sound, on her wings, so greatly  
 was she charmed with its harmony. WARBURTON.

The *Pæons*, formed of the *Pyrrhic* and *Iambic*, render this pas-  
 sage also extremely charming and expressive:

How sweetly did they float upon the wings  
 Of silence. EDITOR.

v. 252. *I have oft heard*

*My mother Circe, with the Sirens three, &c. &c.]* Ori-  
 ginally from Ovid, METAM. XIV. 264. Of Circe.

Nereides, Nymphaeque simul, quæ vellera motis  
 Nulla trahunt digitis, nec fila sequentia ducunt,  
 Gramina disponunt, sparsosque sine ordine flores  
 Secernunt calathis, variisque coloribus herbas.  
 Ipsa, quod hæ faciunt, opus exigit: ipsa quid usus  
 Quoque sit in folio, quæ sit concordia mistis,  
 Novit: et advertens penias examinat herbas.

See also *ibid.* v. 22, 34. Milton calls the Naiades, he should  
 have said Nereides, *flowery-kirtled*, because they were employed  
 in collecting flowers. But William Browne, the pastoral writer,  
 had just before preceded our author in this imitation from Ovid,  
 in his *INNER TEMPLE MASQUE*, on the story of Circe, p. 143.

Call to a dance the fair Nereides,  
 With other Nymphs which do in every creeke,  
 In woods, on plains, on mountains, *simples* seek,  
 For powerfull Circe, and let in a song, &c.

Here, in *simples*, we have our author's "*potent herbs and drugs.*"  
 It is remarkable, that Milton has intermixed the Sirens with  
 Circe's Nymphs. Circe indeed is a songstress in the *Odyssey*:  
 but she has nothing to do with the Sirens. Perhaps Milton had  
 this also from Browne's *Masque*, where Circe uses the music of

My mother Circe with the Sirens three,  
 Amidst the flowry-kirtled Naiades,  
 Culling their potent herbs and baleful drugs,  
 Who, as they sung, would take the prison'd soul,  
 The Sirens in the process of her incantation. p. 134.

Then, Sirens, quickly wend me to the bowrie,

To fite their welcome, and shew Circe's pow'r.  
 Again, p. 13.

Sirens, ynough, cease: Circe has prevail'd.  
 A single line of Horace perhaps occasioned this confusion of two distinct fables. *Epist.* i. ii. 23.

Sirenium voces, et Circes pecula nosti.  
 Milton, as we have seen, calls the Naiades, attendant on Circe, *flowery-kirtled*. They, or her Nymphs, are introduced by Browne "With chaplets of flow'rs, herbs, and weeds, on their heads, &c." p. 144. And the harmony of Circe's choir of Nymphs is described by Browne, p. 145. It is not said either in Homer or Ovid, that Circe's Nymphs were skilled in singing. WARTON.

v. 254. *Amidst the flowry-kirtled Naiades*. J. Doct. Newton remarks here, that *kirtle* is a woman's gown. So it is in the pastoral writer's of Milton's age, and before. And in Shakspeare, where Falstaff asks Doll, "What stuff wilt have a *kirtle* of?" *Shoon* in P. K. *HENR.* IV. A. ii. S. iv. But it originally signified a man's garment, and was so used anciently. At least, most commonly. In Spenser, *ENVY*, not a female deity, wears a "*kirtle* of discoloured say," *F. Q.* i. iv. 31. It was the name of the surcoat at the creation of Knights of the Garter. See Anstis, *ORD.* GART. i. 317. In an original roll of the Household-Expences of Wykeham, bishop of Winchester, dated 1394, is this entry. "In furrura duarum *curtellerum* pro Domino cum furrura agnina, x. s." That is, "For furring, or ficing two *kirtles* for my Lord with lambs-skin, 10s." WARTON.

v. 256. *Who, as they sung, would take the prison'd soul,*  
*And lap it in Elysium.* In the old play, the *RETURN* FROM PARNASSUS, 1606. A. i. S. ii.

Sweet Constable doth take the wondering ear,  
 And lays it up in willing *prisonment*.  
*Prisoned* was more common than *imprisoned*. Shakspeare, *LOVE'S LAB. LOST*, A. iv. S. iii.

universal plodding *prison* up.  
 The nimble spirits in the arteries.  
 And in Beaumont and Fletcher's *PHILASTER*, A. v. S. i. "Perpetual *prisonment*." These are few instances out of many. We have "*lapped in delight*," in Spenser, *F. Q.* v. vi. 6. And in L'ALLEGRO, v. 136. "*Lap me in soft Lydian airs*." WARTON.  
 Compare *ODE NATIV.* v. 98.



and a que savis

*Scylla repax canibus deulo latrare profundo.*  
*caruleis canibus resonantia saxa,*  
 44. CROMIUS. *Virg. An. iii.*

And lap it in Elysium; Scylla wept,  
 And chid her barking waves into attention,  
 And fell Charybdis murmur'd soft applause;  
 Yet they in pleasing slumber lull'd the sense,  
 And in sweet madness robb'd it of itself;

And all their souls in blissful raptures took  
 And Thomson, *SPEAR. v. 499.*

Breathes thro' the sense, and takes the ravish'd soul.  
 v. 257. And lap it in Elysium.] Lap it in Elysium is sublimely  
 expressed to imply the binding up of its rational faculties, and is  
 opposed to the sober certainty of waking bliss. But the imagery is  
 taken from Shakspeare, who has employed it in praise of music,  
 on twenty occasions. WARBURTON.

The extraordinary sweetness of this cadence, heightened by  
 the remaining part of the verse, "Scylla wept," cannot be un-  
 noticed by the reader. Such sounds as these will take the  
 "prison'd soul, and lap it in Elysium." See Say's Essay on the  
 Harmony of Numbers, p. 127. EDITOR.

Ibid. — Scylla wept,  
 And chid her barking waves into attention,

And fell Charybdis murmur'd soft applause.] Silius Italicus,  
 of a Sicilian shepherd turning his reed, *BELL. PONT. xiv. 267.*

Scyllæi tacere canes, stetit atra Charybdis.  
 The same situation and circumstances dictated a similar fiction or  
 mode of expression in either poet. But Silius avoided the bold-  
 ness, perhaps impropriety, of the last image in Milton.

WARTON.  
 v. 259. — fell Charybdis.] So, in Sandys's TRAVELS, ed.  
 1615. p. 248.

And fell Charybdis rageth now in vain.  
 And in Sylvester's *DE BART. ed. fol. 161. p. 216.*

Through fell Charybdis — EDITOR.  
 v. 260. Yet they in pleasing slumber lull'd the sense.] So Spenser,  
*FERRY QUEENE, INTRODUCT. B. iii. ff. 4.*

My senses lulled are in slomber of delight. — EDITOR.  
 v. 261. And in sweet madness robb'd it of itself, &c.] Compare  
 Shakspeare, *WINTER'S TALE. A. and S. ult.*

O sweet Paulina!  
 Make me to think so twenty years together;  
 No settled senses of the word can match  
 The pleasure of that madness. — EDITOR.

v. 263. Such sober certainty of waking bliss.] Guarini *PASTOR*  
*FIDO, A. v. Sc. ult.*

Vorrei pur, eh' altra prova  
 Mi fesse omai sentire,  
 Che'l mio dolce veggliar non è dormire.

But such a sacred and home-felt delight,  
Such sober certainty of waking bliss  
I never heard till now, I'll speak to her,  
And she shall be my Queen, I hail, foreign wonder!  
Whom certain these rough shades did never breed,

By the way, Milton, I think, has been indebted to this beautiful poem for an expression in *L'ALLEGRO*, v. 54. *Rouse the slumbering morn*; which the commentators have not noted. A. i. S. i.

— *Ille voi dunque,*  
*E non sol precorrete,*  
*Ma provocate ancora.*  
*Col rauco suon la sonnachiosa Aurora.* EDITOR.

v. 265. *Hail, foreign wonder!*  
*Whom certain these rough shades did never breed,*  
*Unless the Goddess, &c.]* Thus Fletcher, FAITHFUL.

SHEP. A. v. S. i. vol. iii. p. 188.

— *Whate'er she be;*  
*B'est thou her spirit, or some divinity;*  
*That in her shape thinks good to walk this grove.*  
But perhaps our author had an unperceived retrospect to the *TEMPEST*, A. i. S. ii.

*Ferd.* — *Most sure, the Goddess*  
*On whom these airs attend.* —  
— *My prime request,*  
*Which I do last pronounce, is, O you wonder!*  
*If you be Maid, or no?* —

Milton's imitation explains Shakspeare. *Maid* is certainly a created being, a Woman in opposition to Goddess. *Miranda* immediately destroys this fine sense by a quibble. In the mean time, I have no objection to read *made*, i. e. *created*. The force of the sentiment is the same. *Comus* is universally allowed to have taken some of its tints from the *TEMPEST*. Compare the *FABRIZIO*, iii. v. 36. ii. iii. 33. And B. and Fletcher's *SEA VOYAGE*, A. ii. S. i. vol. ix. p. 106. edit. ut supr. And Ovid, where Salmacis first sees the boy Hermaphroditus, *METAM.* iv. 320. And Browne's *BRITANNIA'S PASTORALS*, B. i. S. iv. p. 70.

— *Hayle glorious delfie!*  
*If such thou art, and who can deeme you lesse?*  
*Whether thou reignest Queen o' th' wilderness,*  
*Or art that Goddess, tis vnkowne to mee,*  
*Which from the ocean draws her pedigree, &c.*

Homer, the father of true elegance as well as of true poetry, in the address of Ulysses to Nausicaa, is the original author of this piece of gallantry, which could not escape the vigilance of Virgil. See *ARCADES*, v. 44. WARTON.



Unless the Goddess that in rural shrine  
 Dwell'ft here with Pan or Sylvan, by blest song  
 Forbidding every bleak unkindly fog  
 To touch the prosperous growth of this tall wood  
 Lad. Nay, gentle shepherd, ill is lost that praise,  
 That is addrest to unattending ears;  
 Not any boast of skill, but extreme shift  
 How to regain my sever'd company,  
 Compell'd me to awake the courteous Echo  
 To give me answer from her mossy couch.  
 Com. What chance, good Lady, hath bereft you thus?

v. 267. *Unless the Goddess, &c.* Spenser, FAERY QUEENE,  
 i. vi. 16. Of Una.

The wood-borne people fall before her flat,  
 And worship her as Goddess of the wood,  
 And Dryden's CYMON on viewing Iphigenia sleeping:  
 An awful fear his ardent wish withstood,  
 Nor durst disturb the Goddess of the wood;  
 For such she seem'd. EDITOR.

v. 270. Comus's Address to the Lady, from v. 265, to the  
 end of this line, is in a very high style of classical gallantry. As  
 Cicero says of Plato's language, that if Jupiter were to speak  
 Greek, he would speak as Plato has written; so we may say of  
 this language of Milton, that, if Jupiter were to speak English,  
 he would express himself in this manner. The passage is ex-  
 ceeding beautiful in every respect; but all readers of taste will  
 acknowledge, that the style of it is much raised by the expression  
*Unless the Goddess*, an elliptical expression, unusual in our language,  
 though common enough in Greek and Latin. But if we were  
 to fill it up and say, *Unless thou beest the Goddess*; how flat and in-  
 spid would it make the composition, compared with what it is,  
 Lord Monboddo's ORIG. AND PROG. OF LANGUAGE, vol. iii,  
 2d edit. p. 99. EDITOR.

v. 275. ——— to awake the courteous Echo  
 To give me answer from her mossy couch.] Compare Jon-  
 son's PAN'S ANNIVERSARIE, Hymne iii.

——— the applause it brings,  
 Wakes Echo from her seat  
 The closes to repeat. EDITOR.

v. 277, &c. Here is an imitation of those Scenes in the Greek  
 Tragedies, where the dialogue proceeds by question and answer,  
 a single verse being allotted to each. The Greeks, doubtless,  
 found a grace in this sort of dialogue. As it was one of the  
 characteristics of the Greek drama, it was natural enough for our

Lad. Dim darkness, and this leafy labyrinth: A

Com. Could that divide you from near-ushering guides?

Lad. They left me weary on a grassy turf: cool

Com. By falsehood, or discourtesy, or why?

Lad. To seek in the valley some cool friendly spring.

Com. And left your fair side all unguarded, Lady?

Lad. They were but twain, and purpos'd quick return.

Com. Perhaps fore-stalling night prevented them.

Lad. How easy my misfortune is to hit!

Com. Imports their loss, beside the present need?

Lad. No less than if I should my Brothers lose.

Com. Were they of manly prime, or youthful bloom?

young poet, passionately fond of the Greek tragedies to affect

this peculiarity. But he judg'd better in his riper years, there

being no instance of this dialogue, I think, in his SAMSON

AGONISTES. HURD.

v. 278. *Dim darkness.*] So Shakspeare, *RARE OF LUCRECE.*

Till fable night, sad source of dread and fear,

Upon the world *dim darkness* doth display. EDITOR.

v. 282. *To seek in the valley some cool friendly spring.*] Here Mr.

Symphon observ'd with me, that this is a different reason from

what she had assign'd before, v. 186.

To bring me berries, &c.

They might have left her on both accounts. NEWTON.

v. 285. *Perhaps fore-stalling night prevented them.*] The word

*fore-stall* was formerly less offensive in a serious and sublime poem

than at present. It occurs again, v. 362. And in the sense of

*prevent, hinder, &c.*

What need a man *fore-stall* his date of grief.

And in PAR. LOST, B. x. 1024. So in Fairfax's *TRUCE*, xv. 47.

An helic serpent that *fore-stall'd* their way.

So also in Sylvester's *DU BARTAS*, p. 88 editio fol. ut supr.

*Fore-stalling* thee of thy kind lovers kiss. And often in

Spenser and Shakspeare. Once in the latter, with the particular

application of the text: CYMBEL. A. iii. Sc. v.

— May

This NIGHT *fore-stall* him of the coming day. WARTON.

v. 289. *Were they of manly prime, or youthful bloom.*] Were they

young men, or striplings? Prime is perfection. Nature here,

"wanton'd as in her prime." PARAD. L. v. 295. Again, what

is more appoite to the sense of the text. Ibid. id. 245.

His starry helm unbuckled shew'd him prime

In MANHOOD, where youth ended.

Again, where perhaps the distinction is more strongly marked.



Lad. As smooth as Hebe's their unrazor'd lips. 293

Com. Two such I saw, what time the labour'd ox

In his loose traces from the furrow came, 294

And the swink't hedger at his supper sat, 295

Compare *Depos. xviii. 173* To

Ibid. lii. 646. And let your face all night

And now a *stripling* Cherub he appears,

Not of the *prime*, &c.

Doctor Newton is certainly mistaken in supposing that the poet

means a Cherub "not of the *prime order or dignity*." He is de-

scribing a Cherub in the figure, and with the beauty, of a *stripling*.

*Prime* is opposed to *stripling*. WARTON.

Compare PAR. REG. B. II. 200.

How he firnam'd of Africa dismissed

In his *prime* youth the fair Iberian maid. EDITOR.

290. ——— *their unrazor'd lips* [The unpleasant epithet

*unrazor'd* has one much like it in the TEMPEST, A. II. S. V.

——— till new-born chins

Are rough and razorable. WARTON.

291. ——— *what time the labour'd ox*

In his loose traces from the furrow came.] The notation

of time is in the pastoral manner, as in Virg. Ecl. II. 66. and

HOR. OD. III. VI. 41. The Greeks express the whole very hap-

pily in the single word ΒΟΡΑΤΤΟΕ. HOM. IL. P. 779.

Ἥμος δ' ἡλίας μετ' ἡμισυρ' ἔσθ' ἔσθ' ἔσθ' NEWTON.

This is classical. But the return of oxen or horses from the plough,

is not a natural circumstance of an English evening. In England

the ploughman always quits his work at noon. Gray, therefore,

with Milton, painted from books and not from the life, where in

describing the departing day-light he says,

The ploughman homeward plods his weary way.

WARTON.

"The return of oxen and horses from the plough is not a natural

"circumstance of an English evening." So far Mr. Warton is

right: except it be an evening in winter, when the ploughman

must work as long as he can see. "In England the ploughman

"always quits his work at noon." This is by no means the case:

three, four, and sometimes five, being the time of returning from

that work; in general, between three and four.

Pope, in his third PASTORAL, has been indebted to this

passage; v. 61.

While lab'ring oxen, spent with toil and heat,

In their loose traces from the field retreat.

Gay also, in his RURAL SPORTS, v. 91, when describing the

"parting day," makes the returning ploughman one of the cir-

cumstances attending it. EDITOR.

293. And the swink't hedger at his supper sat.] The *swink't*

I saw them under a green mantling vine,  
That crawls along the side of yon small hill,  
Plucking ripe clusters from the tender shoots;  
Their port was more than human, as they stood:  
I took it for a faery vision

*hedger's supper* is from Nature. And *Hedger*, a word new in poetry, although of common use, has a good effect. *Swink*, is tired, fatigued. WARTON.

*Swink* is the language of Chaucer and Spenser. The notation of time here is marked by similar scenery in Apollonius Rhodius, ARGONAUT. Lib. 2. 1172.

Ἦμος δ' ἀρροδὶν ἵστ' οὐρανὸν ἔχοντες  
Ἀσπασίως, εἰς αὐτὴν ἵπτον, ἄρτον χερσίν.

Ἄρτον δ' ἵπτον, ἄρτον ἵπτον, ἄρτον ἵπτον, ἄρτον ἵπτον. ENTOM.

v. 297. Their port was more than human, as they stood:  
I took it for a faery vision

Of some gay creatures of the element,  
That in the colours of the rainbow stood.

And play'd in plighted clouds. I was awestruck  
And, as I pass'd, I worshipp'd. I have adopted, in the first line, the pointing of editions 1648 and 1673. But perhaps that of 1637, is to be preferred.

Their port was more than humane, as they stood:  
I took it, &c.

As they stood before me, I took it, &c. But we have much the same form of expression in the BRITANNIC ON THE MARCHES OF WINCHESTER, v. 21.

And in his garland, as he stood,  
Ye might discern a cypress bud.  
See ACHES ARON. xxi. 13, 14. "One Ananias came unto me,  
"and stood, and said unto me, &c."

Comus thus describes to the Lady the striking appearance of her Brothers: and after the same manner, in the IPHIGENIA IN TAURIS of Milton's favourite Greek tragedian Euripides, a shepherd describes Pylades and Orestes to Iphigenia the sister of the latter, as preternatural beings and objects of adoration. v. 1466.

Ἐκταρδα δισσὸς εἶδ' ἡμῶν  
Ἐσφοδὸς ἡμῶν, κρηττοχρόνῳ πάλιν  
Ἀκροῖσι δακτύλοισι ποσειδάωνος ἱχθῶν  
Ἐλπίς δ' οὐκ ἔσται; δαίμονες τινες  
Θάσσουσιν οἶδ'. Οὐρανόθεν δ' ἡμῶν τις αἶψ'  
Ἀποχ' ἔχουσα, καὶ προσέειπεν ἰσχυρῶς  
Ὅτι ποσειδῶν καὶ Διονύσιος, αἱ δὲ Πύλας  
Διοσκῶντα Παλαίμων, —  
Ἐν δ' ἵπτον ἀκταῖς θάσσοντο Διοσκῶν, κ. τ. λ.





It were a journey like the path to Heaven,  
To help you find them.

*Lad.* Gentle Villager, 304  
What readiest way would bring me to that place?

*Com.* Due west it rises from this shrubby point.

*Lad.* To find out that, good Shepherd, I suppose,  
In such a scant allowance of star-light,

Would overtask the best land-pilot's art.

Without the sure guides of well-practis'd feet. 310

*Com.* I know each lane, and every alley green,

clouds in which certain airy elemental beings are most poetically supposed to sport, thus producing a variety of transient and dazzling colours, as our author says of the sun, *PARAD. L. B. iv. 596.*

Arraying with reflected purple and gold  
The clouds that on his western throne attend.

In Spenser we find *plight* for a fold, a silken robe, "purpled upon  
"with many a folded *plight*." *F. Q. ii. iii. 26.* And *plight*  
for *folded* a participle, "rings of rushes *plight*," *ii. vi. 7.* Chaucer, in the *TESTAMENT OF LOVE*, has *plite* for *fold*. And  
*plite*, a verb, to *fold*, *Tr. Cr. ii. 1204.* Of a Letter. *q. vi. lov. ii.*

Yeve me the labour it to sowe and *plite*.  
That is, "to stitch and *fold* it." From this verb *plight*, immediately came Milton's *plighted*, which I do not remember in any other writer. It is obvious to observe, that the modern word is *plaited*. *WARTON.*

*Due west it rises from this shrubby point.* Milton had perhaps a predilection for the west, from a similar but more picturesque information in *AS YOU LIKE IT*, *A. iv. Sc. ii.*

West of this place, down in the neighbour bottom, &c.

*Overtask.* *So SONN. xxii. 10.* "overply'd in liberty's  
"defence." Of his eyes: Milton is fond of the compound  
with *over*. Various instances occur in *PARADISE LOST*; many,  
as here, of his own coinage. See *over-multitude*, below, *v. 1731*  
and *SONN. ix. 6.* "They that *over-ween*." Where see the note.

*every alley green.* *So PARAD. LOST, B. iv. 626.*

You flow'ry harbours, yonder alleys green. *EDITOR.*

*Ibid.* I know each lane, and every alley green,

A Dingle, or bushy dell of this wild wood,  
And every bushy bourn from side to side, &c.] The outline  
is in Fletcher, *FAITH. SHEP. A. i. S. ii. vol. iii. p. 163.* But



Dingle, or bushy dell of this wild wood,  
And every bosky bourn from side to side.

Milton has judiciously avoided Fletcher's digressional ornaments, which, however poetical, are here unnecessary, and would have been misplaced.

I have cross'd  
All these woods over, ne'er a nook, or dell,  
Where any little bird or beast doth dwell,  
But I have sought him; ne'er a bending brow  
Of any hill, or glade the wings sing through,  
Nor a green bank, nor shade, where shepherds idly  
To sit and riddle, sweetly pipe, &c. WARTON.

v. 312. *Dingle, or bushy dell.*] Peck supposes that *bushy dell* explains *dingle*; and by *dingle*, which he thinks is no where else to be found in our language, he understands, boughs hanging *dingle-dangle* over the edge of the dell. But Peck is to be praised only for his industry. The word is still in use, and signifies a valley between two steep hills. *Dimble* is the same word. In the *Dramatis Personæ* of the quarto of Jonson's *SAM. SERRERUS*, I find "the Witches *dimble*," and, "a gloomie *dimble*," A. iii. S. vii. And in Drayton's *Polyolbion*, S. ii. vol. ii. p. 690, "gloomie *dimbles*." And *dingle*, in his *Muses Elys. Nymen* ii. vol. iv. p. 1455.

In *dingles* deepe, and mountains here. WARTON.

Dyer has adopted Milton's combination. *Essex*, B. ii.

Bothnic realms  
And dark Norwegian, with their choicest fields,  
*Dingles* and *dells*, by lofty fir embow'd.

v. 313. *And every bushy bourn from side to side.*] A *Bourn*, the sense of which in this passage has never been explained with precision, properly signifies here, a winding, deep, and narrow valley, with a rivulet at the bottom. In the present instance, the declivities are interspersed with trees and bushes. This sort of valley *Comus* knew from *side to side*. He knew *both* the opposite *sides* or *ridges*, and had consequently traversed the intermediate space. Such situations have no other name in the West of England at this day. In the waste and open countries, *Bourns* are the grand separations or divisions of one part of the country from another, and are natural limits of districts and parishes. For *Bourn* is simply nothing more than a Boundary. As in the *Tempest*, A. ii. S. i. *Bourn*, bound of land, with, &c. And in *Antony and Cleopatra*, "I'll set a *bourn* how far to be" "belov'd." A. i. S. i. And in the *Winter's Tale*, A. i. S. ii. "One that fixes no *bourn* 'twixt his and mine." Dover-cliff is called in *LEAR*, "this chalky *bourn*," that is, this chalky

My daily walks and ancient neighbourhood  
 And if your stray-attendance be yet lodg'd  
 Or shroud within these limits, I shall know  
 Ere morrow wake, or the low-roofed lark

boundary of England towards France. *Asiv. 6. vi. See Fura-*  
*tiere in Borne, and Du Gange in Borne. Lat. Cross. In Saxony*  
*Burn, or Burna, is a stream of water, as is Bourn at present in some*  
*counties: and as rivers were the most distinguishable aboriginal*  
*separations or divisions of property, might not the Saxon word*  
*give rise to the French Borne? There is a passage in the*  
*QUEENE, where a river, or rather strait, is called a bourn. ii. vi. 10.*  
 My little boate can safely passe this perilous bourn.

But seemingly also with the sense of *division* or *separation*. For  
 afterwards this *bourn* is filled a *shard*.

When late he said  
 In Phedria's flitt bark over the perilous *shard*.  
 Here, indeed, is a metathesis; and the active participle *marjng* is  
 confounded with the passive *shard*. This perilous *bourn* was  
 the boundary or division which parted the main land from Phe-  
 dria's isle of bliss, to which it served as a defence. In the mean  
 time, *shard* may signify the gap made by the ford or frith between  
 the two lands. But such a sense is unwarrantably catachrestical  
 and licentious. WARTON.

*Ibid.* — *Busby* is a word, from the Belgian *busche* and the  
 Italian *bosca*, a wood, says Skinner. *NEWTON.*  
*Busby* is *woody*, or rather *lusty*. As in the *Tempest*, A. IV. S. 4.

My *busby* acres, and my *unshrubbed* down  
 Where *unshrubbed* is used in contrast. And in Peck's Play of  
 EDWARD THE FIRST, 1599.

In this *busby* wood  
 Bury his corpse.

It is the same word in *FRASER P. HARR. IV. A. v. 8. R.*  
 How bloodily the sun begins to peer

Above yon *busby* hill  
 Spenser has anglicised the original French word *busquet*, in *MAY*,  
 v. 10.

To gather May *busket* and smelling breere.  
 If *busket* be not there the French *busquet*, now become English.  
 Chaucer uses *Busk*, "For there is neither *busk* nor hay."  
*ROM. R. v. 54.* Where *hay* is hedge row. Again, *ibid.* v. 120.  
 Of the birds "that on the *buskis* singin' cleere." *Boskus* is middle  
 Latin for Wood. WARTON.

From her thatch'd pallet nose  
 — and now the herald lark

light his groundswell. *DUNSTON.*



From her thatch'd pallas-muse, if other wise, I wish  
 I can conduct you, Lady, to a bow'r — And if your first  
 But loyal cottage, were you may be safe — w<sup>th</sup> bound  
 Till further quest. — floor-w<sup>th</sup> to — saw w<sup>th</sup> bound

Lad.

Shepherd, I take thy word,

And trust thy honest offer'd courtesy

Which oft is sooner found in lowly sheds

With smoaky rafters, than in tapstry halls

In courts of princes, where it first was nam'd, 325

And yet is most pretended in a place

Less warranted than this, or less secure

But seemingly also with the sense of *protection* for

v. 322. — *Courtesy, &c.* ] Probably, as Milton was fo-

familiarised to the Italian poets, from Ariosto, ORT. Fua. xiv. 62.

Erano pastorali alloggiamenti,

Miglior stanza, e più commoda, che bella.

Qui vi il guardian cortese degli armenti

Quorò il Cavaliero, e la Donzella,

Tanto, che si chiamar da lui contenti

Chè non pur per citadi, e per casella,

Ma per agurii ancora, e per senili,

Spesso si trovan gli uomini gentili.

A stanza which has received new graces from Mr. Hoole's transla-

tion. But Milton, as Mr. Bowle had long ago concurred with

doctor Newton in observing, perhaps remembered Harrington's

old version, however short of the original. St. 52.

As courtesie oft times in simple bowres

Is found as great as in the stately towres

The mode of furnishing halls or state-apartments with tapestry,

had not ceased in Milton's time. Palaces, as adorned with ta-

pestry, are here contrasted with *lowly sheds* and *smoaky rafters*. A

modern poet would have written *succed halls*. WATSON.

v. 323. — *sooner found in lowly sheds*

*With smoaky rafters, than in tapstry halls, &c.* ] The same

train of thought is in K. HEN. IV. applied to Sleep. P. ii. A. iii. S. i.

Why rather, Sleep, ly'st thou in *smoaky cribs*, —

*Than in the perfum'd chambers of the great*

*Under the canopies of costly state?* EDITOR.

v. 325. *In courts of princes.* ] This is Mr. Watson's emendation.

It was before "And courts of princes." In the preceding verse

"With smoaky rafters" was at first written by Milton "And

"smoaky rafters:" but he left it for his excellent editor to make

the elegant correction in this verse, which he himself must have

intended. EDITOR.

Ibid. *In courts of princes, where it first was nam'd.* ] Mr. Symp-

Peck would need prove instead of love.  
 the conjecture deserves to be noticed. | Memoirs, p. 140.  
 comes to experience, COMUS 85  
 as Ver. 123 supra.

I cannot be, that I should fear to change it  
 Eye me, blest Providence, and square my trial  
 To my proportion'd strength. Shepherd, lead on.

Enter The Two Brothers.

E. Br. Unmuffle ye faint stars, and thou, fair moon  
 That won't st to love the traveller's benizon,  
 Stoop thy pale visage through an amber cloud.

son perceiv'd with me, that this is plainly taken from Spenser,  
 F. Q. vi. W. 1.

Of court, it seems, men courtly do call  
 For that it there, most useth to abound. NEWTON.

v. 331. Unmuffle ye faint stars, and thou, fair moon. Muffle was  
 not so low a word as at present. Drayton, HEROIC ENIGM. vol.  
 i. p. 251. Of Night.

And in thick vapours muffle up the world.  
 Browne, SHEPHERD'S PASS, ed. 1614.

If it chanc'd Night's sable shrouds  
 Muffled Cynthia up in clouds.

And Sylvester, immediately in the sense before us. DO BART.  
 ed. 1621. p. 198.

While Night's black Muffler hoodeth up the skies.

WARTON.

See also Shakspeare, ROM. AND JUL. A. v. S. iii.

Muffle me, Night, awhile.

The word seems indeed to have been more particularly adjoined  
 to Night by our elder poets. Compare MIRROR FOR MAG.  
 ed. 1610. p. 806. Of Night.

with black cloake of clouds muffling the skies.  
 And G. Wither, SHEPHERD'S HUNTING. 1622.

And Night begins to muffle up the day.

Young has "muffled deep in midnight darkness." NIGHT.

THOUGHT, ii. v. 176. EDITOR.

v. 332. That won't st to love the traveller's benizon.] Mr. Rich-  
 ardson and Mr. Thyer here saw with me, that there was an  
 allusion to Spenser, F. Q. iii. 1043.

As when fayre Cynthia, in darkefome night,  
 Is in a noyous cloud enveloped,

Where she may finde the substance thin and light,

Breakes forth her silver beames, and her bright head

Discovers to the world discomfited.

Of the poore traveller that went astray.

With thousand blessings she is peried. NEWTON.

v. 333. Stoop thy pale visage through an amber cloud.] Mr.

A night of clouds muffled their horns about  
 Sylvester. Do Bart. p. 44.



And disinherit Chaos, that reigns here  
 In double night of darkness and of shades;  
 Or, if your influence be quite damm'd up  
 With black usurping mists, some gentle taper,  
 Though a rush-candle from the wicker hole

Bowle, together with a passage from the FAIRIE QUEENE, first cited by Richardson, refers to B. and Fletcher's MAID'S TRAGEDY, in the Maque, A. i. S. i. vol. i. p. 12.

Bright Cinthia, hear my voice!

Appear, no longer thy pale visage shroud,

But strike thy silver horns quite through a cloud.

WARTON.

Compare IL. PENELOPE. Of the moon

And oft, as if her head she bow'd,

Sleeping through a heavy cloud.

This expression should be animadverted upon, as hyperbolical and bombast, and a kin to that in SCRIBLERUS, "Mow my beard." Dr. J. WARTON.

Milton seems to imitate Nabbes's MICROSCOPUS. Need's OLD PLAYS, vol. ix. p. 116, where Junius says to Nature,

Air had best

Consume himself to his three regions,

Or else I'll disinherit him.

And see CRASHAW, HYMN ON THE BIRTHDAY, ed. Paris, 1652. p. 201.

Bright Babe! whose awful beauties make

The morn incur a sweet mistake;

For whom the officious heavens devise

To disinherit the sun's rise.

v. 335. In double night of darkness and of shades. See v. 580. This line, says Mr. Bowle, resembles one of Pacuvius, quoted by Cicero, De DIVINAT. Lib. i. 14.

Tenebrae conduplicantur, noctique et nubiorum occaecat nigror. WARTON.

There is a bold expression in Sylvester, DU BART. ed. 1621. p. 117.

Double-nights in dark error.

Perhaps this suggested to our poet the cognate word in PAR. REG. B. i. 499.

now began

Night with her sullen wing to double shades

The darkness

The "double night of darkness and of shades" has afforded Young an opportunity of moral adaptation. NIGHT THOUGHT. i. v. 43.

Through this opaque of Nature and of Soul,

This double night.

Editor.

Of some clay habitation, visit us  
 With thy long levell'd rule of streaming light; 340  
 And thou shalt be our star of Arcady,  
 Or Tyrian Cynosure.  
*See. Br.* Or, if our eyes  
 Be barr'd that happiness, might we but hear  
 The folded flocks penn'd in their watled cotes;  
 Or sound of pastoral reed with oaten stops, 345  
 Or whistle from the lodge, or village cock  
 Count the night watches to his feathery dames,  
 'Twould be some solace yet, some little chearing  
 In this close dungeon of innumeros boughs.

v. 339. ——— visit us  
*With thy long levell'd rule of streaming light.* See PAR.  
 LOST, iii. 23. and ii. 398.

—— not unvisited of Heav'n's fair light,  
 ST. LUKE ii. 78. "The day-spring from on high hath visited us."

v. 340. ——— long levell'd rule of streaming light.] A ray of the  
 sun, in the same manner, is called, *his KANON ENOHE*, in the  
 IKETIAEE of Euripides v. 650. which his late editor (Markland)  
 had not imagination enough to conceive the meaning of. See  
 Note on the place, edit. London, 1763. 4to. HURN.  
 The sun is said to "level his evening rays." PAR. LOST, iv.  
 543. WARTON.

v. 341. ——— our star of Arcady,  
 Or Tyrian Cynosure.] Our greater or lesser bear-star,  
 Calisto, the daughter of Lycaon king of Arcadia, was changed  
 into the greater bear, called also *Helice*, and her son Arcas into  
 the lesser, called also *Cynosura*, by observing of which the *Tyranti*  
 and Sidonians steered their course, as the Grecian mariners did  
 by the other. See Ovid, *Fast.* iii. 107. and Val. Flaccus, *Argon.*  
 i. 17. NEWTON.

v. 344. The folded flocks penn'd in their watled cotes.] PAR. LOST,  
 B. iv. 185. "Pen their flocks at eve in hurdled cotes." WARTON.  
 See also Horace, *Erod.* iii. 45.

Claudenque textis cratibus lætum pecus. EDITOR.

v. 349. ——— innumeros boughs.] Innumeros is uncommon.  
 PAR. L. vii. 455. "Innumeros living creatures." The expression,  
*innumeros boughs*, has been adopted into Pope's *Odyssey*. WARTON.  
 Compare PAR. LOST, ix. 1089.

Ye Cedars, with innumerable boughs

Hide me.

But *innumeros* is common in the poetry of Milton's friend,



But, O that hapless virgin, our lost Sister, 350  
Where may she wander now, whither betake her  
From the chill dew, among rude burs and thistles?  
Perhaps some cold bank is her bolster now,  
Or 'gainst the rugged bark of some broad elm, 354  
Leans her unpillow'd head, fraught with sad fears.  
What, if in wild amazement and affright?  
Or, while we speak, within the direful grasp  
Of savage hunger, or of savage heat?  
El. Br. Peace, Brother; be not over-exquisite  
To cast the fashion of uncertain evils: 360  
For grant they be so, while they rest unknown,  
What need a man forestall his date of grief,

Henry More. See his PLATONICALL SONG OF THE SOUL, edit. Camb. 1642. 12mo. Psycathanasia, B. iii. C. iv. st. 30: "Innum-  
"merous off-spring." Again, st. 32. "Innumerable mischiefs."  
Milton and More were "nurst upon the self-same hill," and had  
drank deep of the same spring. See Note infr. at v. 467. Thus,  
in More's SONG, ut supr. B. i. C. i. st. 18, 19. Plato is called  
"divine," and his Philosophy "begot of highest Love," and  
"That fires the nobler heart with spotlesse love,"  
"And sadder minds with Nectar drops doth cheer." This is Milton's  
"divine Philosophy," the "perpetual feast of  
"nectar'd sweets," infr. v. 476. And More further observes,  
that "with crabb'd mind Wisdom will nere consort," nor "make  
"abode with a sour ingenie," SONG, ut supr. B. iii. C. iii. st. 58.  
So Milton contends, that Philosophy is "not harsh and crabbed,"  
infr. v. 447, and, in the same spirit, rebukes those "libidinous  
"and ignorant poetasters," who by their writings "make the  
"taste of virtuous documents harsh and sour." PROSE-W. i. 223.  
edit. Amst. 1698. fol. EDITOR.

v. 353. *Perhaps some cold bank is her bolster now.* Compare  
Drayton, NIMPHALL. iv. ed. 1630.

*Is the cold ground become thy bed?*

*The grasse become thy pillow?* EDITOR.

v. 359. — *Be not over-exquisite.* Exquisite was not now un-  
common in its more original signification. B. and Fletcher,  
LITTLE FR. LAW. A. v. S. i. vol. iv. p. 253.

— *They're exquisite in mischief.* WARTON.

v. 360. *To cast the fashion.* A metaphor taken from the  
Founder's art. WARBURTON.

Rather from Astrology, as "to cast a Nativity." The mean-  
ing is to predict, prefigure, compute, &c. WARTON.

v. 361. This line obscures the thought, and loads the expres-

353. Compare the system of a verse in Spencer

There on the cold earth her now thrown she found;

3. Fairy Queen, XII. Stanza 4. 3. 88. Spencer's first

ed. of 1695. also

And run to meet what he would most avoid?  
 Or if they be but false alarms of fear,  
 How bitter is such self-delusion? 365  
 I do not think my Sister so to seek,  
 Or so unprincipled in Virtue's book,  
 And the sweet peace that goodness boosoms ever,  
 As that the single want of light and noise  
 (Not being in danger, as I trust she is not) 370  
 Could stir the constant mood of her calm thoughts,  
 And put them into mis-becoming plight,  
 Virtue could see to do what Virtue would

tion. It had been better out, as any one may see by reading the passage without it. WARBURTON.

v. 367. Or so unprincipled in *Virtue's book*.] Thus, in the TRACTATE OF EDUCATION, p. 101. ed. 1673. "Souls so unprincipled in *Virtue*." Compare also SAMs. AGON. 760. WARTON. Again, in his PROSE-W. i. 223. edit. Amst. "Teaching over the whole book of Sanctity and *Virtue*." EDITOR.

v. 369. As that the single want of light and noise  
 (Not being in danger, as I trust she is not) &c.] A profound Critic cites the intire context, as containing a beautiful example of Milton's use of the parenthesis, a figure which he has frequently used with great effect. "The whole passage is exceedingly beautiful; but what I praise in the parenthesis is, the pathos and concern for his sister that it expresses. For every parenthesis should contain matter of weight; and, if it throws in some passion of feeling into the discourse, it is so much the better, because it furnishes the speaker with a proper occasion to vary the tone of his voice, which ought always to be done in speaking a parenthesis, but is never more properly done than when some passion is to be expressed. And we may observe here, that there ought to be two variations of the voice in speaking this parenthesis. The first is that tone which we use, when we mean to qualify or restrict any thing that we have said before. With this tone should be pronounced, *not being in danger*; and the second member, *as I trust she is not*, should be pronounced with that pathetic tone in which we earnestly hope or pray for any thing." ORIGIN AND PROG. OF LANGUAGE, B. iv. P. ii. vol. iii. p. 76. Edingb. 1776. This is very specious and ingenious reasoning. But some perhaps may think this beauty quite accidental and undesigned. A parenthesis is often thrown in, for the sake of explanation, after a passage is written. WARTON.

v. 373. *Virtue could see to do what Virtue would*  
 By her own radiant light.] It has been noticed by many



377. In Sidney's *Arcadia*, Solitude is the nurse of  
 Contemplation. "Such contemplation, or more excellent  
 I enjoy in my solitariness; and my solitariness is perchance  
 the nurse of these contemplations." B. i. p. 31. Ed. 1674.  
 60 COMUS.

By her own radiant light, though sun and moon  
 Were in the flat sea sunk. And Wisdom's self 375  
 Oft seeks to sweet retired Solitude;  
 Where, with her best nurse, Contemplation,

Critics, that this noble sentiment was inspired from Spenser,  
 FAERY QUEENE, i. i. 12.

Virtue gives herself light through darknesse for to wade.  
 But may not Jonson here be also noticed, who, in his Masque,  
 PLEASURE RECONCILED TO VIRTUE (to which I have ven-  
 tured to assign other allusions in COMUS), says of *Virtue*:

She, she it is darknesse shines,

'Tis she that still herself refines,

By her own light, to every eye. EDITOR.

v. 375. *Were in the flat sea sunk.*] Perhaps he wrote, "Were  
 "in the sea flat sunk." Compare PARAD. REG. B. iv. 363,  
 "Lays cities flat." Again, B. ii. 222. of Beauty.

— All her plumes

Fall flat and shrink into a trivial toy.

And PAR. L. B. i. 401. "On the groundfill-edge, where he fell flat."  
 But we have "level brine," in LYCID. v. 98. WARTON.

The present reading, which has been adopted by Dyer, FLEECE.  
 B. i. perhaps is preferable:

And here and there, between the spiry rocks,

The broad flat sea.

Again, B. iv. "the flat sea shines like yellow gold." And in  
 B. ii. he uses the analogous expression in Lycidas:

— huge Lemnos heaves

Her azure head above the level brine. EDITOR.

v. 376. *Oft seeks to sweet retired Solitude.*] For the same un-  
 common use of *seek*, Mr. Bowle cites Bale's EXAMINATION of  
 A. Askew, p. 24. "Hath not he moche nede of helpe who *sekeh*  
 "to soche a surgeon?" So also in ISAIAH, ii. 10. "To it shall  
 "the Gentiles *seek*." WARTON.

v. 377. — *her best nurse, Contemplation.*] Contemplation  
 is finely personified by Milton in his PROSE WORKS, i. 266.  
 ed. 1698. "For so oft as the Soul would retire out of the Head  
 "from over the steaming vapours of the lower parts to DIVINE  
 "CONTEMPLATION, with HIM she found the purest and quietest  
 "retreat, as being most remote from soil and disturbance."

Mr. Warton, in his Note on IL PENS. v. 52, says that Con-  
 templation is first personified in English poetry by Spenser. I  
 presume he adverts to the FAERY QUEENE, i. x. 46. "His  
 "name was heavenly CONTEMPLATION." Yet it is personified  
 by Sir Philip Sidney, Spenser's patron, in his ARCADIA, which  
 was written about 1580. See 13th edit. p. 229. The verses are  
 called "Asclepiades:"

She plumes her feathers, and lets grow her wings,  
That in the various bustle of resort  
Were all to ruffled, and sometimes impair'd.  
He, that has light within his own clear breast,  
May sit i' th' center, and enjoy bright day:

O sweet woods, the delight of solitariness—

CONTEMPLATION here holdeth his only seat:

Bounded with no limits, borne with a wing of hope,

Climes even unto the stars.

So, in *IL PENS.* "The cherub CONTEMPLATION soars on  
"golden wing." EDITOR.

v. 378. *She plumes her feathers.*] I believe the true reading to  
be *prunes*, which Lawes ignorantly altered to *plumes*, afterwards  
imperceptibly continued in the poet's own edition. To *prune*  
*wings*, is to smoothe, or set them in order, when *ruffled*. For this  
is the leading idea. Spenser, *F. Q.* ii. iii. 36.

She 'gins her feathers foule *disfigured*

Proudly to *prune*.

A Critic of the most consummate abilities has confirmed bishop  
Warburton's opinion, that Pope plainly copied this sublime and  
elegant imagery, and that he has *shown his dexterity in contending*  
*with so great an original.* Pope says,

Bear me, some God, oh! quickly bear me hence,

To wholesome SOLITUDE, the nurse of sense;

Where CONTEMPLATION *prunes her ruffled wings.*

See: ON THE MARKS OF POETICAL IMITATION, 12mo. 1757.

p. 43. I find, however, in Hughes's *THOUGHT in a GARDEN*,  
written 1704, *POEMS*, edit. 1735, vol. i. 12mo. p. 191.

Here CONTEMPLATION *prunes her wings.* WARTON.

v. 380. *Were all to ruffled.*] So read as in editions 1637, 1645,  
and 1673. Not *too*, nimis. *All to*, or *Al to*, is *Intirely*. See Tyr-  
whitt's *GLOSSARY*, Chaucer. V. *Too*. And Upton's *Gloss.*  
Spenser, V. *All*. Various instances occur in Chaucer and Spen-  
ser, and in later writers. The corruption, supposed to be an  
emendation, "*all too ruffled*," began with Tickell, who had no  
knowledge of our old language, and has been continued by Fen-  
ton, and doctor Newton. Tonson has the true reading, in 1695,  
and 1705. WARTON.

v. 381. *He, that has light within his own clear breast,*

*May sit i' th' center, and enjoy bright day.*] So, in his

PROSE-W. i. 217, ed. 1698, "The actions of just and pious men  
"do not darken in their middle course; but Solomon tells us,  
"they are as the shining light, that shineth more and more unto  
"the perfect day."

See Crashaw's *WISHES, TO HIS, SUPPOSED, MISTRESS*, v. 79.

Days, that in spite



But he, that hides a dark soul and foul thoughts,  
Benighted walks under the mid-day sun;  
Himself is his own dungeon.

*Sec. Br.* 'Tis most true, 385  
That musing Meditation most affects  
The penfive secrecy of desert cell,

Far from the chearful haunt of men and herds,  
And fits as safe as in a senat house;  
For who would rob a hermit of his weeds, 390

His few books, or his beads, or maple dish,  
Or do his gray hairs any violence?  
But Beauty, like the fair Hesperian tree

Laden with blooming gold, had need the guard  
Of dragon-watch with unenchanted eye, 395  
To save her blossoms, and defend her fruit  
From the rash hand of bold Incontinence.

You may as well spread out the unfunn'd heaps  
Of miser's treasure by an outlaw's den,

*Of Darkness, by the light*

*Of a clear mind, are day all night.* EDITOR.

v. 385. *Himself is his own dungeon.*] In SAMS AGON. v. 155.  
the Chorus apply this solemn and forcible expression to the cap-  
tive and afflicted hero:

Thou art become (O worst imprisonment)

*The dungeon of thyself.* EDITOR.

v. 388. — *the chearful haunt of men.*] In PAR. LOST. B. iii.  
46, it is "the chearful ways of men." Thomson copies COMUS:  
SUMMER, v. 1072. "The chearful haunt of men." EDITOR.

v. 389. *And fits as safe as in a senat house.*] Not many years  
after this was written, Milton's friends shewed that the safety of a  
senate house was not inviolable. But, when the people turn le-  
gislators, what place is safe from the tumults of innovation, and  
the insults of disobedience? WARTON.

v. 393. *But Beauty, &c.*] These sentiments are heightened  
from the FAITHFUL SHEPHERDESS, A. i. S. i. vol. iii. p. 123.

— Can such beauty be

Safe in its own guard, and not draw the eye

Of him that passeth on, to greedy gaze, &c. WARTON.

v. 395. — *with unenchanted eye.*] That is, which cannot be in-  
chanted. Here is more flattery; but certainly such as was justly  
due, and which no poet in similar circumstances could resist the  
opportunity or rather the temptation of paying. WARTON.

And tell me it is safe, as bid me hope  
 Danger will wink on Opportunity,  
 And let a single helpless maiden pass  
 Uninjur'd in this wild surrounding waste.  
 Of night, or loneliness, it recks me not;  
 I fear the dread events that dog them both,  
 Left some ill-greeting touch attempt the person  
 Of our unowned Sister.

*El. Br.* I do not, Brother,  
 Infer, as if I thought my Sister's state  
 Secure, without all doubt or controversy;  
 Yet, where an equal poise of hope and fear  
 Does arbitrate th' event, my nature is  
 That I incline to hope, rather than fear,  
 And gladly banish squint suspicion.  
 My Sister is not so defenceless left  
 As you imagine; she has a hidden strength,  
 Which you remember not.

*Sec. Br.* What hidden strength,  
 Unless the strength of Heav'n, if you mean that?

*El. Br.* I mean that too, but yet a hidden strength,  
 Which, if Heav'n gave it, may be term'd her own:

v. 402. *And let a single helpless maiden pass, &c.*] Rosalind  
 argues in the same manner, in *As you like it*, A. ii. S. iii.

Alas! what danger will it be to us,

Maids as we are, to travel forth so far!

Beauty provoketh thieves sooner than gold. *WARREN.*  
 Compare also Guarini, *PAST. FID.* A. v. S. iii.

*E donna scompagnata  
 E sempre mal guardata.* EDITOR.

v. 415. *— a hidden strength.*] Addison, who so much  
 \*admired *Comus*, might have adopted from it this expressive

phrase into his *Cato*, whose character, arms, and manner  
 The Gods, in bounty, work up storms about us,  
 That give mankind occasion to exert

Their hidden strength. EDITOR.

v. 419. *Which, if Heav'n gave it, may be term'd her own.*] Guarini  
*PAST. FID.* A. iii. S. iii.

*Troppo lungi se' tu da quel, che brami  
 Il proibisce il ciel, la terra il guarda,*



*non eget Mauri jaculis, nec arcibus;  
hæc vlnenatæ gravissæ sagittæ,  
Muscæ, phœcæ. — Hor.*

64

## COMUS.

'Tis Chastity, my Brother, Chastity: 420  
She, that has that, is clad in compleat steel,  
And, like a quiver'd Nymph with arrows keen,

E 'l vendica la morte,  
Ma più d' ogn' altro, e con più saldo scudo,  
L' onestate il difende:  
Che sdegna alma ben nata  
Più fido guardatore  
Aver del proprio onore.

Perhaps Milton remembered the Fathers also on the subject of Chastity. By St. Ambrose, VIRGINITY is thus impregably fortified, and thus divinely protected: "Undique vallata est muro castitatis, et septo divinis munita protectionis." D. Ambros. OPP. vol. iii. p. 1046. edit. Paris, 1586. fol. See also Notes infra at v. 440, and v. 455. EDITOR.

v. 421. — *is clad in compleat steel.*] This phrase is supposed to be borrowed from HAMLET. Critics must shew their reading, in quoting books: but I rather think it was a common expression for "armed from head to foot." It occurs in DEKKER'S VNTREUSING OF THE HUMOUROUS POET, Lond. for E. White, 1602, 4to. Signat. G.

— First, to arme our wittes

With compleat Steele of Iudgment, and our tongues

With sound artillerie of phrases, &c.

This play was acted by the lord Chamberlain's servants, and the choir-boys of saint Paul's, in 1602. HAMLET appeared at least before 1598. Again, in a play, THE WEAKEST GOETH TO THE WALL, 1618, 4to. Signat. H.

At his first comming, arm'd in compleat Steele,

Chaleng'd the duke Medine at his tent, &c.

The first edition of this play is in 1600, 4to.

Hence an expression in our author's APOLOGY, which also confirms what is here said, §. i. "Zeal, whose substance is ethereal, "arming in compleat diamond, ascends his fiery chariot, &c."

PR.-W. i. 114. WARTON.

v. 422. *And, like a quiver'd Nymph with arrows keen.*] I make no doubt but Milton in this passage had his eye upon SPENSER'S Belphebe, whose character, arms, and manner of life, perfectly correspond with this description. What makes it the more certain is, that Spenser intended under that personage to represent the Virtue of Chastity. THYER.

Perhaps Milton remembered a stanza in Fletcher's PURP. ISLAND, published but the preceding year. B. x. st. 27. It is in a personification of Virgin-Chastitie.

With her, her sister went, a warlike maid,

Parthenia, all in steele and gilded arms,

In needle's stead, a mighty spear she sway'd, &c. WARTON.

book says this is a fine *COMUS*. 65 of Horace  
*Integræ vitæ saluberrimæ pueri*  
 May trace huge forests and unharbour'd heaths,  
 Infamous hills and sandy perilous wilds,  
 Where, through the sacred rays of Chastity,  
 No savage fierce, bandite, or mountaneer,  
 Will dare to soil her virgin purity :

v. 423. *May trace huge forests, &c.*] Shakspeare's Oberon, as Mr. Bowle observes, would breed his child-knight to "trace the forests wild." MIDS. N. DR. A. ii. S. iii. In Jonson's MASQUES, a Fairy says, vol. v. 206.

Only We are free to trace

All his grounds, as he to chace. WARTON.

Compare PAR. REG. B. ii. 109. "tracing the desert wild." And also Drayton, NIMPHALL. iii. edit. 1630. of Fairies.

About the field tracing

Each other in chafing. EDITOR.

v. 424. *Infamous hills.*] Hor. Od. i. iii. 20.

*Infames scopulos, Acrocerania.* NEWTON.

v. 425. *Where, through the sacred rays of Chastity,*

*No savage fierce, bandite, or mountaneer,*

*Will dare to soil her virgin purity.*] So Fletcher, FAITH:

SHEPH. A. i. S. i. vol. iii. p. 109. A Satyr kneels to a virgin-shepherdes in a forest.

—Why should this rough thing, who never knew

Manners, nor smooth humanity, whose heats

Are rougher than himself, and more mishapen,

Thus mildly kneel to me? Sure there's a power

In that great name of Virgin, that binds fast

All rude uncivil bloods, all appetites

That break their confines: &c. WARTON.

v. 426. *No savage fierce, bandite, or mountaneer.*] Tickell changed *bandite* for *banditti*. He introduced also a similar change in v. 441. namely, *Dianna* for *Diana*.

*Bandite*, although not a very common word, occurs in Lovelace's LUCASTA, p. 62. edit. 1659. And it is adopted from COMUS by Pope, in his ESSAY ON MAN. See Note on v. 412. of the Ashridge manuscript. EDITOR.

Ibid. — *mountaneer.*] A *mountaneer* seems to have conveyed the idea of something very savage and ferocious. In the TEMPEST, A. iii. S. iii.

Who would believe that there were *mountaineers*!

Dewlapp'd like bulls—

In CYMBELINE, A. iv. S. ii.

Who call'd me traitor, *mountaineer*!

In Drayton, MUS. EVYS. vol. iv.

This Cleon was a *mountaineer*.

And of the wilder kind. WARTON.



Yea there, where very desolation dwells  
 By grots and caverns shagg'd with horrid shades,  
 She may pass on with unblench'd majesty, 430  
 Be it not done in pride, or in presumption.

X

v. 428. — *where very desolation dwells*.] PAR. LOST, B. i. 181.

"The seat of desolation." WARTON.

v. 429. *By grots and caverns shagg'd with horrid shades*.] Pope appears to have adverted to this line, ELOIS. ABEL. v. 26.

*Ye grots and caverns shagg'd with horrid thorn.*

Again, in the same poem, v. 24.

I have not yet forgot myself to stone.

Almost as evidently from our author's IL PENS. v. 42.

There held in holy passion still,

Forget thyself to marble.

Pope again, *ibid.* v. 244.

And low-brow'd rocks hang nodding o'er the deeps.

From L'ALLEGRO, v. 8.

There under ebon shades and low-brow'd rocks.

And in the MESSIAH, v. 6.

— touch'd Haiah's hallow'd lips with fire.

So, in the ODE NATIV. v. 28.

— touch'd with hallow'd fire.

See *supr.* at v. 24. and 380. And *infr.* at v. 861. And ESSAY ON POPE, p. 307. §. vii. edit. 2.

This is the first instance of any degree even of the slightest attention being paid to Milton's smaller poems by a writer of note, since their first publication. Milton was never mentioned, or acknowledged, as an English poet, till after the appearance of PARADISE LOST: and, long after that time, these pieces were totally forgotten and overlooked. It is strange that Pope, by no means of a congenial spirit, should be the first who copied COMUS or IL PENNEROSO. But Pope was a gleaner of the old English poets; and he was here pilfering from *obsolete* English poetry, without the least fear or danger of being detected. WARTON.

*Ibid.* — *horrid shades*.] PAR. LOST, B. ix. 185.

Nor yet in *horrid shades*, or dismal den.

And PAR. REG. B. i. 296.

A pathless desert, dusk with *horrid shades*.

Compare Tasso, GER. LIB. C. xii. 29.

Me n' andai sconosciuto, e per foresta

Caminando, di piante horrida ombrosa—EDITOR.

v. 430. — *with unblench'd majesty*.] Unblinded, unconfounded. See Steevens's Note on *Blench*, in HAMLET, at the close of the second Act. And Upton's Gloss. Spenser, V. *Blend*. And Tyrwhitt's Gloss. Ch. V. *Blent*. In B. and Fletcher's PILGRIM, A. iv. S. iii. vol. v. p. 516.

Some say, no evil thing that walks by night,  
In fog, or fire, by lake, or moorish fen,  
Blue meager hag, or stubborn unlaid ghost  
That breaks his magic chains at Curfew time, 435

—Men that will not totter,  
Nor blench much at a bullet. WARTON.

v. 432. *Some say, no evil thing that walks by night.* Milton had  
Shakspeare in his head. HAMLET, A. i. S. i.

*Some say, that ever 'gainst that season comes*  
Wherein our Saviour's birth is celebrated—

But then, they say, no spirit walks abroad.  
Another superstition is ushered in with the same form in PAR:  
Lost, B. x. 575.

Yearly injoin'd, *some say*, to undergo  
This annual humbling, certain number'd days.

Where, doctor Newton says, "I know not, nor can recollect,  
"from what author or what tradition Milton borrowed this notion.  
But doctor Warburton saw, it was from old romances.

And the same form occurs in the description of the physical  
effects of Adam's fall. B. x. 668. WARTON.

Ibid. — *no evil thing that walks by night,*  
*In fog, or fire, by lake, or moorish fen, &c.* Milton here had  
his eye on the FAITHFUL SHEPHERDESS, A. i. He has borrow-  
ed the sentiment, but raised and improved the diction.

—I have heard, (my mother told it me,  
And now I do believe it) if I keep  
My virgin flow'r uncropt, pure, chaste, and fair,  
No goblin, wood-god, fairy, elfe, or fiend,  
Satyr, or other pow'r that haunts the groves,  
Shall hurt my body, or by vain illusion  
Draw me to wander after idle fires;  
Or voices calling me &c. NEWTON.

v. 434. *Blue meager hag.* Perhaps from Shakspeare's "blue-  
eyed hag." TEMP. A. i. S. ii. WARTON.

Ibid. — *stubborn unlaid ghost*  
*That breaks his magic chains at Curfew time.* An unlaid  
ghost was among the most vexatious plagues of the world of  
spirits. It is one of the evils deprecated at Fidele's grave, in  
CYMBELINE, A. iv. S. ii.

No exorciser harm thee,  
Nor no witchcraft charm thee,  
Ghost unlaid forbear thee!

The metaphorical expression is beautiful, of *breaking his magic*  
*chains*, for "being suffered to wander abroad." And here too the  
superstition is from Shakspeare, R. LEAR, A. iii. S. iv. "This  
"is the foul fiend Flibbertigibbet: he begins at Curfew, and walks



No goblin, or swart faery of the mine,  
Hath hurtful pow'r o'er true Virginity.  
Do ye believe me yet, or shall I call  
Antiquity from the old schools of Greece

"till the first cock." Compare also Cartwright, in his play of the ORDINARY, where Moth the antiquary sings an old song, A. ii. S. i. p. 36, edit. 1651. He wishes, that the house may remain free from wicked spirits,

From Curfew time

To the next prime.

Compare Note on IL PENNA. v. 83. Prospero, in the TEMPEST, invokes those elves, among others,

— that rejoyce

To hear the solemn Curfew:

A. v. S. i. That is, they rejoyce at the found of the Curfew, because at the close of day announced by the Curfew, they are permitted to leave their several confinements, and be at large till cock-crowing, MACBETH, A. ii. S. iii.

Good things of day begin to droop and drowse,

While night's black agents to their prey do rouse.

— WARTON.

n. 436. — *swart faery of the mine.* In the Gothic system of pneumatology, mines were supposed to be inhabited by various sorts of spirits. See Olaus Magnus's Chapter de METALLICIS DEMONIBUS, HIST. GENT. SEPTENTRIONAL. vi. x. In an old translation of Lavaterus *De Spectris et Lemuribus*, is the following passage. "Pioners or diggers for metall do affirme, that  
"in many mines there appeare straunge Shapes and Spirites,  
"who are apparelled like vnto the laborers in the pit. These  
"wander vp and downe in caues and underminings, and seeme  
"to besturre themselves in all kinde of labor; as, to digge after  
"the veine, to carrie together the oare, to put it into basketts, and  
"to turn the winding wheele to drawe it vp, when in very deed  
"they do nothinge lesse, &c." — "Of GHOSTES and SPIRITES  
"walking by night, &c." Lond. 1572. Bl. Lett. ch. xvi. p. 73.  
And hence we see why Milton gives this species of Fairy a swarthy or dark complexion. Georgius Agricola, in his tract De SUBTERRANEIS ANIMANTIBUS, relates among other wonders of the same sort, that these Spirits sometimes assume the most terrible shapes; and that one of them, in a cave or pit in Germany, killed twelve miners with his pestilential breath. Ad calc. De RE METALL. p. 538. Basil. 1621. fol. Drayton personifies the Peak in Derbyshire, which he makes a witch skilful in metallurgy. POLYOLB. S. xxvii. vol. iii. p. 1126.

The Sprites that haunt the mines she could correct and tame,  
And bind them as she list, &c. WARTON.

To testify the arms of Chastity? 440  
 Hence had the huntress Dian her dread bow,  
 Fair silver-shafted Queen, for ever chaste,  
 Wherewith she tam'd the brinded lioness  
 And spotted mountain pard, but set at nought  
 The frivolous bolt of Cupid; gods and men 445

See also POLYOLB. S. iii. ed. 1622. p. 63. Keyser, in his TRAVELS, speaking of Idria in Germany, says, "As the inhabitants of all mine-towns have their stories of goblins, so are the people here strongly possessed with a notion of such apparitions that haunt the mines." vol. iii. p. 377. In certain silver and lead mines in Wales, nothing is more common, it is pretended, than these subterranean spirits, who are called *knockers*, and who good-naturedly point out where there is a rich vein. They are represented as little statured, and about half a yard long. See GROSE'S POPULAR SUPERSTITIONS, 1787. p. 41 And the GENT. MAG. vol. 65. p. 559.

The *goblin* is classed with the *faery of the mine* by an elaborate writer on the subject. See WIERUS De Præstigiis Dæmonum, lib. i. cap. 22. edit. Basil. 1583. EDITOR.

v. 440. To testify the arms of Chastity? St. Jerome, arguing on the same subject, calls "Antiquity from the old schools of Greece to testify the arms of Chastity." Ad Principiam Virginem. "Ut autem scias semper VIRGINITATEM gladium habere pudicitiae &c: gentilis quoque error Deas virgines finxit armatas." Hieronym. Opp. Tom. iii. p. 72. edit. Franc. fol. EDITOR.

v. 441. Hence &c.] Milton, I fancy, took the hint of this beautiful mythological interpretation from a dialogue of Lucian betwixt Venus and Cupid, where the mother asking her son how, after having attack'd all the other Deities, he came to spare Minerva and Diana, Cupid replies, that *the former lost so severely at him, and frighten'd him so with the Gorgon Head which she wore upon her breast, that he durst not meddle with her.* Καὶ ὅτι δι' ἑμὲ, καὶ τὴν τῶν ἑσθῶν ἔχουσσαν ἐν πλάτῃ, ἡδυνάσθησαν, ἀπὸ τοῦ πάρος διδασκόμεναι γὰρ με, καὶ οὕτω δὲαυ τὴν νύκτι—and that as to DIANA, *she was always so employed in hunting, that he could not catch her.* ἀεὶ καταδιώκοντι τὴν ὁρμήν, οὐδέποτε αὐτὴν ἐκείνῳ κίχον. THESE

v. 445. The frivolous bolt of Cupid.] This reminds one of the "dribbling dart of Love," in Mr. FOR MEASURE, *no Bolt, I believe, is properly the arrow of a cross-bow.* Fletcher, *Editha*. SHERN. Act. ii. S. i. p. 134. *—with bow and bolt,*

To shoot at nimble squirrels in theholt. WATSON.  
 See SHAKESPEARE, *MIST. NYCTER'S DREAM*, Act. ii. S. iii. *mobust*  
 Yet mark'd I where the *tail of Cupid* fell. EDITOR.



447. *see h. B. The countenance of the Gorgon, or of  
 Temperance personified, in the Fairy Queen, is thus  
 allegorically depicted* *so stern and terrible in sight.*  
*as did his face amate,*  
 70 COMUS. 2.4.2.1.6.

Fear'd her stern frown, and she was Queen o'th' woods.  
 What was that snaky-headed Gorgon shield,  
 That wise Minerva wore, unconquer'd Virgin,  
 Wherewith she freez'd her foes to congeal'd stone,  
 But rigid looks of chaste austerity, 450  
 And noble grace that dash'd brute violence  
 With sudden adoration and blank awe?  
 So dear to Heav'n is faintly Chastity,  
 That when a soul is found sincerely so,  
 A thousand liveried Angels lacky her, 455  
 Driving far off each thing of sin and guilt;  
 And, in clear dream and solemn vision,

v. 449. *Wherewith she freez'd her foes.*] Milton here uses the  
 regular form of the past time of the verb, *freeze*. So Chaucer,  
 TEST. OF CRESEIDE, v. 19. "The froste *fresid*." EDITOR.

Ibid. ——— *to con | geal'd stone.*] The fourth foot is unac-  
 cented, as above, at v. 273.

Not any boast of skill, | but ex | treme shift—  
 And in PAR. LOST, B. i. 735.

And far as Princes, whom | the su | preme King—  
 Compare Shakspeare, RICH. III. A. i. S. ii.

See, see! dead Henry's wounds

Open their congeal'd mouths, and bleed afresh!  
 Where the second foot is unaccented, as at v. 11. "Amongst  
 "the enthron'd Gods;" and again, at v. 217. "That He, the  
 "Supreme God." EDITOR.

v. 450. *But rigid looks &c.*] Rigid looks refer to the *snaky* locks,  
 and *noble grace* to the beautiful face, as Gorgon is represented on  
 ancient gems. WARBURTON.

v. 451. ——— *that dash'd brute violence.*] PAR. REG. B. i. 218.  
 ——— *to subdue and quell o'er all the earth.*

Brute violence. THYER.

v. 455. *A thousand liveried Angels lacky her.*] The idea, without  
 the lowness of allusion and expression, is repeated in PARADISE  
 B. viii. 559.

About her, as a guard Angelic plac'd. WARTON.

A passage in St. Ambrose, on VIRGINS, might have suggested this  
 remark. "Neque mirum si pro vobis *Angeli militent* quæ An-  
 "gelorum moribus militatis. *Meretur eorum præsidium* Castitas  
 "virginalis, quorum vitam meretur. Et quid pluribus exequar  
 "laudem Castitatis? Castitas enim *angelos facit*." Ambros. OPP.  
 Tom. iv. p. 336. edit. Paris. 1586. folio. EDITOR.

*The word "liveried" is used in the sense of "dressed in a particular  
 manner," as in the Fairy Queen, where it is used to describe the  
 attendants of the Fairy Queen. The word "liveried" is also used in  
 the sense of "dressed in a particular manner," as in the Fairy Queen,  
 where it is used to describe the attendants of the Fairy Queen.*

Tell her of things that no gross ear can hear,  
 Till oft converse with heav'nly habitants  
 Begin to cast a beam on th' outward shape, 460  
 The unpolluted temple of the mind,  
 And turns it by degrees to the soul's essence,

v. 458. *Tell her of things that no gross ear can hear.*] See Note on ARCADES, v. 72. This dialogue between the two Brothers, is an amicable contest between fact and philosophy. The younger draws his arguments from common apprehension, and the obvious appearance of things: the elder proceeds on a profounder knowledge, and argues from abstracted principles. Here the difference of their ages is properly made subservient to a contrast of character. But this slight variety must have been insufficient to keep so prolix and learned a disputation alive upon the stage. It must have languished, however adorned with the fairest flowers of eloquence. The whole dialogue, which indeed is little more than a solitary declamation in blank verse, much resembles the manner of our author's Latin Prologues at Cambridge, where philosophy is enforced by pagan fable, and poetical allusion. WARTON.

v. 459. *Converse* is here accented on the second syllable as in PAR. LOST, B. ix. 909.

Thy sweet *converse* and love so dearly join'd.  
 But on the first, B. viii. 408. and B. ix. 247.

Shakspeare affords an instance of the accent on the second syllable, in HAMLET, A. ii. S. i.

Your party in *converse*, him you would sound—  
 And Pope, ESS. ON CRITICISM, v. 642.

Gen'rous *converse*; a soul exempt from pride. EDITOR.

v. 461. *The unpolluted temple of the mind.*] For this beautiful metaphor he was probably indebted to St. JOHN. ii. 21. "He spake of the temple of his body." And Shakspeare has the same. TEMPEST, A. i. S. vi.

There's nothing ill can dwell in such a temple. NEWTON.  
 So, in his RAPE OF LUCRECE, of Tarquin.

— his soul's fair temple is defac'd. EDITOR.

v. 462. *And turns it by degrees to the soul's essence.*] This is agreeable to the system of the Materialists, of which Milton was one. WARBURTON.

The same notion of *body's working up to spirit* Milton afterwards introduced into his PAR. LOST, v. 469. &c. which is there, I think, liable to some objection, as he was entirely at liberty to have chosen a more rational system, and as it is also put into the mouth of an Archangel. But in this place it falls in so well with the poet's design, gives such force and strength to this encomium on Chastity, and carries in it such a dignity of sentiment, that however repugnant it may be to our philosophical ideas, it can-



Till all be made immortal: but when Lust,  
 By unchaste looks, loose gestures, and foul talk,  
 But most by leud and lavish act of sin, 465  
 Lets in defilement to the inward parts,  
 The soul grows clotted by contagion,

not miss striking and delighting every virtuous and intelligent reader. THYER.

v. 464. *By unchaste looks, &c.*] "He [Christ] censures an unchaste look to be an adultery already committed: another time he passes over actual adultery with less reproof than for an unchaste look." *DIVORCE*, B. II. c. 1. P. W. I. 184. See also, p. 304. Milton therefore in the expression here noted, alludes to our Saviour, "καὶ ὁ βασιλεὺς τῶν αἰώνων ἀποδοῖ τὸ ἐπιθυμητὸν αὐτοῖς," *M. A. S. Matth. EVANG. V. 28.* WARTON.

v. 465. *But most by leud and lavish act of sin, &c.*] It is the same idea, yet where it is very commodiously applied, in P. L. B. vi. 660. Spirits of purest light,

Purest at first, now gross by sinning grown. WARTON.

v. 467. *The soul grows clotted by contagion, &c.*] I cannot resist the pleasure of translating a passage in Plato's *PHAEDON*, which Milton here evidently copies. "A soul with such affections, does it not fly away to something divine and resembling itself? To something divine, immortal, and wise? Whither when it arrives, it becomes happy; being freed from error, ignorance, fear, love, and other human evils. — But if it departs from the body polluted and impure, with which it has been long linked in a state of familiarity and friendship, and by whose pleasures and appetites it has been bewitched, so as to think nothing else true, but what is corporeal, and which may be touched, seen, drank, and used for the gratifications of lust: at the same time, if it has been accustomed to hate, fear or shun, what ever is dark and invisible to the human eye, yet discerned and approved by philosophy: I ask, if a soul so disposed, will go sincere and disincumbered from the body? By no means. And will it not be, as I have supposed, infected and involved with corporeal contagion, which an acquaintance and converse with the body, from a perpetual association, has made congenial? So I think. But my friend, we must pronounce that substance to be ponderous, depressive, and earthy, which such a soul draws with it: and therefore it is burthened by such a clog, and again is dragged off to some visible place, for fear of that which is hidden and unseen; and, as they report, retires to tombs and sepulchres, among which the shadowy phantoms of these brutal souls, being loaded with somewhat visible, have often actually appeared. Probably, O Socrates. And it is equally probable, O Cebes, that these are the souls of wicked, not

Imbodies, and imbrutes, till she quite lose  
 The divine property of her first being;  
 Such are those thick and gloomy shadows damp,  
 Oft seen in charnel vaults and sepulchers  
 Lingring, and sitting by a new made grave,  
 As loath to leave the body that it lov'd,  
 And linkt itself by carnal sensuality

“virtuous men, which are forced to wander amidst burial-places,  
 “suffering the punishment of an impious life. And they so long  
 “are seen hovering about the monuments of the dead, till from  
 “the accompaniment of the sensualities of corporeal nature, they  
 “are again clothed with a body, &c.” *PHED. OPP. PLATON.*  
*p. 386. B. 1. edit. Lugdun. 1590. fol.* An admirable writer, the  
 present Bishop of Worcester, has justly remarked, that “this  
 “poetical philosophy nourished the fine spirits of Milton’s time,  
 “though it corrupted some.” It is highly probable, that Henry  
 More, the great Platonist, who was Milton’s contemporary at  
 Christ’s College, might have given his mind an early bias to the  
 study of Plato. *WARTON.*  
 468. *Imbodies, and imbrutes.* Thus also Satan speaks of the  
 debasement and corruption of its original divine essence, *PAR. L.*  
*B. ix. 165.* — mixt with bestial slime,

This essence to incarnate and imbrute.

That to the height of Deity aspir’d.

Our author, with these Platonic refinements in his head, supposes  
 that the human soul was, for a long time embodied and imbruted  
 with the carnal ceremonies of popery, just as she is sensualized  
 and degraded by a participation of the vicious habits of the body.  
*OF REFORMATION, &c. PROSE WORKS, vol. i. l. Imbrute or*  
*embrace, occurs in G. Fletcher, p. 38. I believed it to be Mil-*  
*ton’s coinage. WARTON.*

G. Fletcher’s expression is applied to the “swilling font,”  
 transformed by Circe from men into beasts. *CHRIST’S VICT.*  
*P. ii. st. 46.*

This their imbruted souls esteem’d their wealth.

To crown the bounding can from day to night. *EDITOR.*

v. 469. *The divine property of her first being.* *Hor. SAT. ii. 79.*

*Atque adfligit humo divine particulam aure.* *EDITOR.*

v. 473. *As loath to leave the body that it lov’d.* See Sir Kenelm  
 Digby’s *OBSERVATIONS on Religio Medici*, 4th edit. p. 327.  
 “Souls that go out of their Bodies with affection to those ob-  
 “jects they leave behind them, (which usually is as long as they  
 “can relish them) do retain still, even in their separation, a bias  
 “and a languishing towards them: which is the reason, why



To a degenerate and degraded state;  
*Sec. Br.* How charming is divine Philosophy,  
 Not harsh and crabbed, as dull fools suppose,  
 But musical as is Apollo's lute,  
 And a perpetual feast of nectar'd sweets,  
 Where no crude surfeit reigns.  
*El. Br.* Lift, lift, I hear!  
 Some far off hallow break the silent air.

"such terrene Souls appear oftent in cemeteries and charnel-houses."

See also Dr. Henry More's *IMMORTALITY OF THE SOUL*, B.H. Ch. xvi. And compare Homer *Il.* P. 856.

"On the great philosopher, Aristotle, and his philosophy."

And Tasso *GER.* Lrs. C. ix. 33.  
 Dal giovinetto corpo uscì divisa  
 Con gran contrasto l'Alma, e lasciò mesta  
 L'aure joia de la vita — EDITOR.

v. 376. *How charming is divine Philosophy!* This is an immediate reference to the foregoing speech, in which the *divine Philosophy* of PLATO concerning the nature and condition of the human soul after death, is so largely and so nobly displayed. The speaker adds,

Not harsh and crabbed, as dull fools suppose,  
 But musical as is Apollo's lute,  
 And a perpetual feast of nectar'd sweets.

Much the same sentiments appear in the *TRACTATE ON EDUCATION*. "I shall not detain you longer in the demonstration of what we should not do, but strait conduct you to a hill-side, where I will point ye out the right path of a virtuous and noble education, laborious indeed at the first ascent, but also so smooth, so green, so full of goodly prospect and melodious sounds, that the harp of Orpheus was not more charming," p. 167, ed. 1675. And see *PAR.* R. 20. B. i. 478. See: WARRON.

v. 478. *But musical as is Apollo's lute.* Perhaps from LOVE'S LABOUR LOST, as Mr. Bowle suggests, A. iv. S. iii.

— as sweet and musical  
 As bright Apollo's lute strung with his hair. WARRON.

v. 479. *And a perpetual feast of nectar'd sweets.* Petrarca, Son. 166. P. 1.

Paseo la mente d'un sì nobil cibo,  
 Oh ambrosia, e nectar non invidio a Giove. EDITOR.

v. 480. *Where no crude surfeit reigns.* As in P. L. B. v. 638.  
 quaff immortality and joy, scarce  
 Of surfeit. WARRON.

494 *Intention object to this. But he is remembered that*  
*Comus is a Drama of poetic description rather than theatrical*  
*interest. Besides, conceive it is exactly in nature for*  
*such young adventures to delight in having their solitudes*  
*and distress relieved.* COMUS *by the acquisition of the art*

Sec. B. Methought so too; what should it be?

El. B. For certain

Either some one like us night-founder'd here,

Or else some neighbour woodman, or, at worst,

Some roving robber calling to his fellows,

Str. B. Heav'n keep my Sister, Agen, agen, and near

Best draw, and stand upon our guard.

El. B. I'll hallow:

If he be friendly, he comes well; if not,

Defence is a good cause, and Heav'n be for us.

[Enter the Attendant Spirit, habited like a Shepherd.]

That hallow I should know, what are you? speak:

Come not too near, you fall on iron stakes else;

Spir. What voice is that? my young Lord? speak

agen.

Sec. B. O Brother, 'tis my father's shepherd, sure.

El. B. Thyrlis? Whose artful strains have oft delay'd

So in PARADISE, B. 1. 204.

Night-founder'd I. Where Bentley, who perhaps had scarcely

seen our Mask, would read night-founder'd.

WARTON.

v. 494. Thyrlis? Whose artful strains, &c. A compliment to

Lawes, who personated the Spirit. We have just such another

above, v. 86. But this, being spoken by another, comes with bet-

ter grace and propriety; or, to use doctor Newton's pertinent

expression, is more *gentle*. The Spirit appears habited like a

shepherd; and the poet has here caught a fit of rhyming from

Fletcher's pastoral comedy.

Milton's eagerness to praise his friend Lawes, makes him here

forget the circumstances of the fable: he is more intent on the

musician than the shepherd, who comes at a critical season, and

whose assistance in the present difficulty should have hastily been

asked. But time is lost in a needless encomium, and in idle en-

quiries how the shepherd could possibly find out this solitary part

of the forest. The youth, however, seems to be ashamed or un-

willing to tell the unlucky accident that had befallen his Sister.

Perhaps the real boyism of the Brother, which yet should have

been forgotten by the poet, is to be taken into the account.

WARTON.

Jonson's SAD SHEPHERD, another Pastoral Drama, exhibits

also an intermixture of heroic rhymes and blank verse. And the



497. Compare Johnson's *Lad Shepherd*, Act. II. Sc. 1.  
Hath any vermin broke into your fold?  
Or any rot scur'd on your flock, or eke?  
Or hath your feeding ken bins? his hands have?  
Or any ewe her fleece? —

The huddling brook to hear his madrigale,  
And sweetned every muskrose of the dale!

How cam'st thou here, good swain? hath any ram  
Slipt from the fold, or young kid lost his dam,  
Or straggling weather the pent flock forlook?  
How could'st thou find this dark sequester'd nook?  
Spir. O my lov'd master's heir, and his next joy,

encomium here is classical: Compare Hor. On. i. xii. 8.  
Orpheus—

*Arte materna rapidos morantem*

*Fluminum lapsus, celeresque ventos;*

As above, at v. 87. "Well knows to still the wild winds."

It may also be easily supposed, that Thyrsis, who had just returned the Elder Brother's halloo, was still at some distance, and advancing to join them while the compliment was uttered.

Pope, in his second PASTORAL, pays a similar compliment to Garth, v. 81.

But would you sing, and rival Orpheus' strain,

The wond'ring forests soon should dance again,

The moving mountains hear the pow'rful call,

And headlong streams hang list'ning in their fall!

v. 495. The Madrigal was a species of musical composition, now actually in practice, and in high vogue. Lawes, here intended, had composed madrigals. So had Milton's father. The word is not here thrown out at random. WARTON.

The Madrigal was composed for two, three, four, five, six, seven, and eight voices. This species of composition has obtained among the Italians the peculiar appellation of *Il Stile-madrigalesco*. See Brossard. Dict. Musique. EDITOR.

v. 496. And sweetned &c.] In poetical and picturesque circumstances, in wildness of fancy and imagery, and in weight of sentiment and moral, how greatly does *Comus* excell the *AMINTA* of Tasso, and the *PASTOR FIDO* of Guarini which Milton, from his love of Italian poetry, must frequently have read! *Comus*, like these two, is a Pastoral Drama, and I have often wondered it is not mentioned as such. Dr. J. WARTON.

v. 500. How could'st thou find this dark sequester'd nook?] Thus the shepherdess Clorin to Thenot, Fletcher's FAITH. SHEP. A. iii. S. i. vol. iii. p. 129.

Shepherd, how cam'st thou hither to this place?

No way is trodden, all the verdant grass,

The spring shot up, stands yet unbruised here

Of any foot: only the dappled deer,

Far from the feared sound of crooked horn,

Dwell in this fastness.

Compare PARAD. L. B. iv. 789.

510. — *These are certain rifted rocks in some caves by the Lake, as  
 Homer brought his klypes and Virgil his Anacis to offer  
 Pluto and Hecate, these went to give answer. Eustathius and  
 from that Christ after his death returned from Hell that way, and  
 leave those rocks." See 2<sup>d</sup> Travels, p. 279. and Keck's Memoirs,*

I came not here on such a trivial toy  
 As a stray'd ewe, or to pursue the stealth  
 Of pilfering wolf; not all the fleecy wealth  
 That doth enrich these downs, is worth a thought  
 To this my errand, and the care it brought. 506

But, O my virgin Lady, where is she?  
 How chance she is not in your company?

El. B. To tell thee sadly, Shepherd, without blame,  
 Or our neglect, we lost her as we came, 510

Spir. Ay me unhappy! then my fears are true.

El. B. What fears, good Thyrsis? Prethee briefly shew.

Spir. I'll tell ye, 'tis not vain or fabulous.

(Though 'tis esteem'd by shallow ignorance)

What the sage poets, taught by th' heavenly Muse,

Story'd of old in high immortal verse, 516

Of dire chimeras and enchanted isles,

And rifted rocks whose entrance leads to Hell;

For such there be, but unbelief is blind.

Within the navel of this hideous wood, 520

Search through this garden, leave unsearch'd no nook.

Again, B. ix. 277.

As in a shady nook I stood behind,

Sequester'd occurs, in the same application. PAR. I. iv. 706.

"In shadier bower, more sacred and sequester'd." WARTON,

v. 502. — on such a trivial toy

As a stray'd ewe.] So, in P. R. B. ii. 223. "A trivial toy."

And, in B. i. 315. "the quest of some stray ewe." DUNSTER.

v. 508. How chance she is not in your company? It is the same

form in PERICLES, PRINCE OF TYRE, A. iv. S. 1.

How chance my daughter is not with you? EDITOR.

v. 509. To tell thee sadly.] Sadly, soberly, seriously, as the word

is frequently used by our old authors, and in PAR. LOST, B. vi.

541. where see the Note. NEWTON.

v. 513. I'll tell ye.] The manuscripts and edition of 1637 read

you. But Milton often uses ye as the objective case. EDITOR.

v. 517. — dire chimeras.] PAR. LOST, B. ii. 628.

Gorgons and Hydras, and Chimeras dire. WARTON.

v. 518. And rifted rocks.] Drayton, POLYOLBION, Song. xiv.

ed. 1622. p. 234.

Sent through the rifted rocks —

And Pope, MESSIAH, v. 71.

On rifted rocks, the dragon's late abodes. EDITOR.

v. 520. Within the navel.] That is, in the midst; a phrase bor-

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See 1000  
 Memoirs  
 p. 145



Immur'd in cypress shades a forerunner dwells,  
 Of Bacchus and of Cince born, great Comus,  
 Deep skill'd in all his mother's witcheries,  
 And here to every thirsty wanderer  
 By sly enticement gives his baneful cup,  
 With many murmurs mixt, whose pleasing poison  
 The visage quite transforms of him that drinks,  
 And the inglorious likeness of a beast  
 Fixes instead, unmoulding reason's mintage  
 Character'd in the face: this have I learnt  
 Tending my flocks hard by i' th' hilly crofts,  
 That brow this bottom-glade, whence night by night

*See Hom. Il. v. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 840. 841. 842. 843. 844. 845. 846. 847. 848. 849. 850. 851. 852. 853. 854. 855. 856. 857. 858. 859. 860. 861. 862. 863. 864. 865. 866. 867. 868. 869. 870. 871. 872. 873. 874. 875. 876. 877. 878. 879. 880. 881. 882. 883. 884. 885. 886. 887. 888. 889. 890. 891. 892. 893. 894. 895. 896. 897. 898. 899. 900. 901. 902. 903. 904. 905. 906. 907. 908. 909. 910. 911. 912. 913. 914. 915. 916. 917. 918. 919. 920. 921. 922. 923. 924. 925. 926. 927. 928. 929. 930. 931. 932. 933. 934. 935. 936. 937. 938. 939. 940. 941. 942. 943. 944. 945. 946. 947. 948. 949. 950. 951. 952. 953. 954. 955. 956. 957. 958. 959. 960. 961. 962. 963. 964. 965. 966. 967. 968. 969. 970. 971. 972. 973. 974. 975. 976. 977. 978. 979. 980. 981. 982. 983. 984. 985. 986. 987. 988. 989. 990. 991. 992. 993. 994. 995. 996. 997. 998. 999. 1000.*

rowed from the Greeks and Latins. NEWTON.

So Collins, ODE TO LIBERTY, of Britain.

'Midst the green *hazel* of our Isle. WARTON. 1719.

And Drayton, POLYONIA. Song xiii. ed. 1621. p. 68.

Up towards the *hazel* then of England from her flanks,

Which Lincolnshire we call. EDITOR.

v. 526. *With many murmurs mixt.*] That is, in preparing this enchanted cup, the charm of many barbarous unintelligible words was intermixed, to quicken and strengthen its operation.

WARDURTON.

So the patroness of magicians in Statius, THEB. ix. 723.

cantusque lacros, et concla *miser*

*Murmura.* EDITOR.

v. 529. *Unmoulding reason's mintage.*] A metaphor borrowed from the Coiner's art. Compare Donne's POEMS, ed. 1633. p. 267.

She, whose rich beauty lent

*Mintage* to other beauties. EDITOR.

v. 530. *Character'd in the face.*] So, in his DIVORCE, B. i. PREF. "A law not only written by Moses, but *character'd* in us "by nature." PROSE-W. i. 167. See OBSERVAT. Spenser's F. Q. ii. 162. WARTON.

See above v. 68, and compare Shakspeare, RAPE OF LUCRECE.

The light will shew, *character'd* in my brow,

The story of sweet chastity's decay.

The accent here falls on the second syllable of the participle, *chara'cter'd*; often so pronounced by our old writers, as Dr. Newton has observed and exemplified from Shakspeare, who also accents it on the first syllable; as in SONNET, cxxiii. edit. Malone, 1790. p. 290.

thy tables are within my brain

Full *chara'cter'd* with lasting memory. EDITOR.

v. 532. *this bottom-glade.*] So Shakspeare, VENUS AND

This appears to be the original of the text.

He and his monstrous rout are heard to howl,  
Like stabled wolves, or tigers at their prey,  
Doing abhorred rites to Hecate  
In their obscured haunts of inmost bowers.  
Yet have they many balms, and guileful spells,  
T' inveigle and invite th' unwary sense  
Of them that pass unweeting by the way.  
This evening late, by then the chewing flocks  
Had ta'en their supper on the savoury herb  
Of knot-grass dew-besprent, and were in fold,  
I sat me down to watch upon a bank  
With ivy canopied, and interwove

ADONIS, edit. 1596. Signat. A. iii.

Sweet bottom-grass, and high delightfull plaine.

v. 533. He and his monstrous rout are heard to howl,

Doing abhorred rites to Hecate.] Such was the practice

of Comus's mother, Circe. Ovid. Met. xiv. 405.

magis Hecaten, ululatus erat. EDITOR.

v. 534. Like stabled wolves, or tigers at their prey.] Perhaps from

Virgil, *Æn.* vii. 5. Of Circe's island.

Hinc exaudiri gemitus, iræque leonum.

— as formæ magnorum ululare luporum.

Quos hominum ex facie, Dea, sæva potentibus herlis

Induerat Circe in vultus ac terga ferarum. NEWTON.

v. 542. — dew-besprent.] In Drayton's *Polyolbion*, Song

ix. ed. 1622, p. 135, the Water-Nymphs have "their locks with

"dew-besprent;" that is, besprinkled. And R. Niccols, *Induct.*

MIR. FOR MAG. ed. 1619, has the expression, "besprent with

"frostie dew." EDITOR.

v. 543. [I sat me down &c.] We have the same form, PAR.

LOST, R. i. 327.

— by a fresh fountain side

They sat them down. WARTON.

Milton has almost repeated this passage, in *PAR. L. B.* viii. 287.

On a green shady bank, profuse of flowers

Pensive I sat me down.

So Shakspeare, *HAMLET*, A. v. S. ii. "I sat me down." And

see R. Niccols's *Induct. MIR. FOR MAG.* ed. 1619, p. 279.

I sat me down upon the grassie ground, EDITOR.

v. 544. With ivy canopied, and interwove.

With flaunting honey-suckle.] Perhaps from Shakspeare,

MIDS. NIGHT DR. A. ii. S. ii.

Quite over-canopied with luscious woodbine.

woody I sat inmost  
Kensington

Whence the rude and moor  
Persian the glade  
Grass bed on Spring

WARTON, Ver. 11.  
The who  
as wakeful  
intimates is phre  
from these five  
beautiful l



With flaunting honey-suckle, and began, 545  
 Wrapt in a pleasing fit of melancholy,  
 To meditate my rural minstrelsy,

Compare Drayton, *QUEST OF CYNTHIA*, vol. ii. p. 623,

And their large branches did display

To canopie the place.

And Carew, p. 59, ed. 1631.

— that aged oak

Did canopie the happy pair.

To which I will add a line from Browne's *PASTORALS*, which perhaps Pope, a reader of the old poets, might have remembered.

B. i. S. iv. p. 74.

Uncanopied of any thing but heaven.

*Interwove* is almost peculiar to Milton. See *PAR. LOST*, B. i. 621.

Words *interwove* with sighs found out their way.

And in *PAR. REG.* B. ii. 263.

Under the hospitable covert nigh

Of trees thick *interwoven*. WARTON.

However, see Jonson's *PLEASURE RECONCILED TO VIRTUE*.

1619. "Interweave the curious knot?" his *FORTUNATE ISLES*.

1626. "And enterweave the Myrtle and the Bay?" and his *LOVE'S*

*TRIUMPH THROUGH CALLIPOLIS*. 1630. "Your *enterwoven*

"lines of good and fayre." See also Browne, *BRIT. PAST.* B. ii.

Song iv.—"a garland *interwove* with roses." EDITOR.

v. 545. — *flaunting honey-suckle*.—] In *LYCIDAS*, we have

"the *gadding* vine," v. 46. Thomson, *SEASONS*, v. 976. "Nor

"in the bower where woodbines *flaunt*." It is *well-altir'd*, in

*LYCID.* v. 146. WARTON.

Mason, *ENG. GARD.* B. ii. 433.

There *flaunts* the *gadding* woodbine. EDITOR.

v. 547. To meditate my rural minstrelsy.] Virg. *BUCOL.* i. 2.

*Sylvestrem tenui musam meditaris avena.*

So in *LYCIDAS*, v. 66.

Or strictly meditate the thankless muse. WARTON.

Compare Browne, *BRIT. PAST.* B. ii. S. ii. ed. 1616, p. 30. Of

shepherds.

Some from the company removed are

To meditate the songs they meant to play. EDITOR.

Ibid. — *rural minstrelsy*.] Compare the *ÉPIQUES* of

Brooke and Davies. Lond. 1614. 12mo.

'Nough is mee to chaunten swoote my songes,

And blend hem with my *rurall mynstrally*.

And Browne, *BRIT. PAST.* B. i. S. i. P. ii. "love's *rurall min-*

*strally*." WARTON.

See also the *RETURN FROM PARNASSUS*, 1606. Of Spenser.

Blithe was each valley, and each shepherd proud,

While he did chant his *rurall minstrelly*. EDITOR.

Till Fancy had her fill; but, ere a close,  
The wonted roar was up amidst the woods,  
And fill'd the air with barbarous dissonance;  
At which I ceas't, and listen'd them a while,  
Till an unusual stop of sudden silence  
Gave respite to the drowsy frightened steeds,

v. 548. — *but, ere a close.*] A musical close on his pipe,  
As in Shakspeare, K. RICH. II. A. ii. S. i.

The setting sun, and music at the close,  
As the last taste of sweets is sweetest last. WARTON.

v. 550. — *barbarous dissonance.*] PAR. LOST, B. vii. 32.  
But drive far off the barbarous dissonance.

OF Bacchus, and his revellers. WARTON.

Gay, in his poem called WINE, borrows this expression, v. 171.  
Drive hence the rude and barbarous dissonance.

Of savage Thracians, and Croatian boors. EDITOR.

v. 553. — *the drowsy frightened steeds,*  
That draw the litter of close-curtain'd sleep.] I read,

according to Milton's manuscript, *drowsy flighted*. And this ge-  
nuine reading doctor Dalton has also preserved in COMUS.

*Drowsie flighted* is nonsense, and manifestly an error of the press  
in all the editions. There can be no doubt, that in this passage

Milton had his eye upon the description of Night, in K. HEN. VI.  
P. ii. A. iv. S. i.

And now loud-howling wolves arouse the jades  
That drag the tragic melancholy Night.

Who with their drowsy, slow, and flagging wings  
Clip dead men's graves.

The idea and the expression of *drowsie-flighted* in the one, are plainly  
copied from *their drowsy, slow, and flagging wings* in the other.

Fletcher in the FAITH. SHEP. A. iv. has much the same image.  
Night, do not steal away! I woo thee yet

To hold a hard hand o'er the rusty bit  
That guides thy lazy team. NEWTON.

It must be allowed, that *drowsy-flighted* is a very harsh combina-  
tion. Notwithstanding the Cambridge manuscript exhibits

*drowsie-flighted*, yet DROWSIE FRIGHTED without a composition,  
is a more rational and easy reading, and invariably occurs in the

editions 1637, 1645, and 1673. That is "The *drowsy* steeds of  
"Night, who were *affrighted* on this occasion, at the barbarous

"*dissonance* of Comus's nocturnal revelry." Milton made the  
emendation after he had forgot his first idea. Compare Browne,

BRIT. PAST. B. ii. S. i. p. 21.  
All-drowsie night, who in a care of jet

By steeds of iron-gray drawne through the lky.  
And Sylvester, of Sleep, DU BART, p. 316. ed fol. ut supr.

553. — *the drowsy flighted steeds,*] Du Bartas, he  
described Sleep's Coach drawn by dull bears;  
Sleep slowly harness'd his dull bears as on  
the passage referred to by Bartas.



description of a fine song by a fine voice at a distance. It is one of the finest sublime passages in all Milton. The last stanzas all can be so wonderfully beautiful. Book 2. 117

That draw the litter of clofe-curtain'd Sleep;  
At laſt a ſoft and ſolemn breathing found  
Roſe like a ſteam of rich diſtill'd perfumes,

And in a noiseless coach, all darkly dight,  
Takes with him silence, duskiness, and night.

We are to recollect that Milton has here transferred the horses of *Night to Sleep*. And so has Claudian, *BELL. GILD.* v. 213. and Statius, *THEB.* ii. v. 59.

Mr. Bowle conjectures *drownie-frighted*, that is, charged or loaded with drownings. WARTON.

Mr. Warton vindicates the justness of the old reading, *dreweise* frightened. Indeed, if Lawes had *ignorantly* introduced it into the edition of 1637, the poet would have altered it in his own edition of 1645: for, as yet, "light revivified his eyes." Moreover, as the emendation in his manuscript must have been made before the publication of the edition in 1673, if not of the former edition, it may reasonably be supposed, that, although he had indulged the variety of his fancy in making the emendation, his judgement finally inclined to the *unvaried* reading of the printed copies. In a passage so highly descriptive, an error would hardly have passed *thrice* unnoticed.

The Athridge manuscript exhibits *drowsie frighted*. And doctor Dalton's *Comus*, in 1738, reads the same. *Drowsy-flighted*, in his alteration of the *Mask*, was not adopted till after the publication of Peck's *MEMOIRS OF MILTON*, in 1740; where "*drowsy-flighted*" made its appearance long before doctor Newton's edition, and the "*horses of Sleep*" were *first* stripped of their old poetical harness with great contempt. EDITOR.

v. 554. — *close-curtain'd sleep,* Perhaps from Shak-  
speare, MACBETH, A. II. S. 1.

— and wicked dreams abuse

The curtain'd sleep. THYER.

See also ROM. AND JUL. A. iii. S. ii.

Spread thy *close curtain*, love-performing *night*. EDITOR.

v. 555. *At last a soft and solemn breathing sound  
Rose like a steam of rich distill'd perfumes,  
And hove upon the air!* [Shakspeare.]

And stole upon the air,] Shakspeare's TWELFTH NIGHT,

at the beginning, has here been alleged [by Mr. Thyer]. The idea is strongly implied in the following lines from Jonson's *VISION OF DELIGHT*, a Masque presented at Court in the Christmas of 1617. Vol. vi. 21.

Yet let it like an odour rise

To all the senses here;

And fall like sleep upon their eyes.

Or musicke in their eare.

But the thought appeared before, where it is exquisitely expressed,

Due to the steam of rich dustlike perfume, the Indian  
woman of the name of the "magnificent" brought  
about the "magnificent" of the "magnificent" for  
the "magnificent" of the "magnificent" for the "magnificent".

as all their souls in blissful rapture took,

ode on the Nativity, St. 17

## COMUS

83

And stole upon the air, that even Silence  
Was took ere she was ware, and whilst the night  
Deny her nature, and be never more,  
Still to be so plac'd. I was all ear. 560

in Bacon's ESSAYS. "And because the breath of flowers is farre  
"sweeter in the aire, where it comes and goes like the warbling of  
"musicks." Of GARDENS. Ess. xvi. Milton means the gradual  
increase and diffusion of odour in the process of distilling per-  
fumes: for he had at first written "slow-distill'd."  
Solemn is used to characterize the music of the nightingale,  
PARAD. L. iv. 648. "Night's solemn bird." And she is called  
"the solemn nightingale," vii. 435.

In the edition of 1673, we have *stream for stream*. A manifest  
oversight of the compositor. WARTON.

v. 557. — that even Silence, &c.] "Silence was pleas'd" at  
the nightingale's song. PAR. LOST, B. iv. 604. The conceit in  
both passages is unworthy the poet. WARTON.

The personification of Silence is taken from the HERO AND  
LEANDER of Musæus, v. 280. See Dr. Warton's Essay on Pope,  
vol. ii. p. 207. 4th edit. EDITOR.

v. 560. — I was all ear.] So Catullus, of a rich perfume,  
CARM. xiii. 13.

Quod tu cum olfacies, deos rogabis

Totum ut te faciant, Fabulle, nasum.

There is the same thought, in Jonson's UNDERW. vol. vi. 451.

Come, with our voices let us war,

And challenge all the spheres,

Till each of us be made a star,

And all the world turn ears.

And in Shakspeare, but differently expressed. WINTER'S TALE,

A. iv. S. iii. of hearing a song. "All their other senses stuck in

"their ears." And in the TEMPEST, Prospero says, "No tongues

"all eyes." Compare also Herrick's HEARERIDES, p. 21. edit.

1648. 8vo.

When I thy singing next shall heare

He with I might turne all to eare.

This thought, and expression, occurs first in Drummond's

SONNETS, 1616. Signat. D. 2. To the Nightingale.

Such sad lamenting traines, that Night attends,

Become all eare, starres stay to heare thy plight, &c.

WARTON.

The expression may be traced to a more ancient source. Sir

W. Jones, in his PERSÆOS ASIAT. COMMENT. p. 137, gives a

quotation from a Persian poet addressing the Divine Being:

"Dum laudes tuas modulate canit Iulemia

"Ex omni parte auris sum, tanquam rose frutex"

560. — [I was all ear]

Alas not they, nor all the trees that grow  
In shady Paradise, so thick and high,  
Could any shelter unto them allow.



And took in strains that might create a soul  
Under the ribs of Death : but O! ere long  
Too well I did perceive it was the voice  
Of my most honour'd Lady, your dear Sister.  
Amaz'd I stood, harrow'd with grief and fear, 565

Where the expression signifies *all attention*; and the learned Commentator adds, "*quam locutionem lingua etiam Europæa non aspernari videntur.*" See also *Theatre Italien*, Tom. ii. p. 20. *LA CAUSE DES FEMMES*, S. in. "Gageons que vous allez vouloir devenir *sous oreilles*." Compare *Spenser*, *Brit. Ida*, C. ii. st. iv.

— such strange harmony he seem'd to hear  
That *all his senses flock'd into his ear*.  
Donne, *POEMS*. ed. 1633. p. 267. "*growne all eye.*" and p. 278. "*growne all minde.*" Young, *N. T.* iii. 452.

*All eye, all ear*, the disembodiy'd power. EDITOR.

v. 561. — *that might create a soul*  
Under the ribs of Death.] The general image of creating a soul by harmony is again from Shakspeare. But the particular one of *a soul under the ribs of death*, which is extremely grotesque, is taken from a picture in Aiciat's Emblems, where a soul in the figure of an infant is represented within the ribs of a skeleton, as in its prison. This curious picture is presented by Quarles.

WARBURTON.  
Mr. Symphon explain'd *create a soul by recreate*, and *luxus*; and Mr. Theobald had propos'd to read *recreate*,

"And took in strains might *recreate* a soul :"  
But, I presume, they knew not of the allusion just mentioned. NEWTON.

The picture alluded to, is not taken from Aiciat's Emblems, but from Herman Hugo's *PIA DESPERERIA*; and is the viiith. *SUSPIRIUM ANIMÆ AMANTIS*. The 24th verse of the viiith. Chap. of *ROMANS* is the motto to it. "O wretched man that I am! who shall deliver me from the body of this death?" Quarles was indebted not a little to Hugo: for all the prints, in the EMBLEMS of the former, from the beginning of the third book, are copied from the latter. EDITOR.

v. 565. — *harrow'd with grief and fear*] To harrow is to conquer, to subdue. The word is of Saxon origin. So, in the old black letter romance of *SYR EGLAMOURE OF ARTOYS*;

He swore by him that harrowed hell.  
Thus Shakspeare, *HAMLET*, A. i. S. i.

— it harrows me with fear and wonder. STEEVENS.

The phrase is in Chaucer, *MILL. TALE*, v. 404.  
Say what thou wilt, I shall it never tell,  
To child, ne wyfe, by him that harrowed hell. EDITOR.

And, O poor hapless nightingale, thought I,  
 How sweet thou sing'st, how near the deadly snare!  
 Then down the lawns I ran with headlong haste,  
 Through paths and turnings often trod by day,  
 Till guided by mine ear I found the place, 570  
 Where that damn'd wifard, hid in fly disguise,  
 (For so by certain signs I knew) had met  
 Already, ere my best speed could prevent,  
 The aidless innocent Lady his wight prey;  
 Who gently ask'd if he had seen such two, 575  
 Supposing him some neighbour villager.  
 Longer I durst not stay, but soon I guess'd  
 Ye were the two she meant; with that I sprung  
 Into swift flight, till I had found you here,  
 But furdur know I not.

*Sec. Br.* O night and shades, 580  
 How are ye join'd with Hell in triple knot,  
 Against th' unarmed weakness of one virgin,  
 Alone, and helpless! Is this the confidence  
 You gave me, Brother?

*El. Br.* Yes, and keep it still, 585  
 Lean on it safely; not a period  
 Shall be unaid for me; against the threats  
 Of malice or of sorcery, or that power  
 Which erring men call Chance, this I hold firm,  
 Virtue may be assail'd, but never hurt,  
 Surpris'd by unjust force, but not intrall'd; 590  
 Yea even that, which mischief meant most harm,  
 Shall in the happy trial prove most glory:

v. 584. *Yes, and keep it still, &c.*] This confidence of the *Ellder Brother* in favour of the final efficacy of virtue, holds forth a very high strain of philosophy, delivered in as high strains of eloquence and poetry. WARTON.

v. 589. *Virtue may be assail'd, but never hurt.*] Milton seems in this line to allude to the famous answer of the philosopher to a tyrant, who had threatened him with death, "*Thou mayest kill me, but thou canst not hurt me.*" And it may be observed, that not only in this speech, but also in many others of this poem, our author has made great use of the noble and exalted sentiments of the Stoic concerning the power of Virtue. THYER.



But evil on itself shall back recoil,  
 And mix no more with goodness, when at last  
 Gather'd like scum, and settled to itself, 595  
 It shall be in eternal restless change  
 Self-fed, and self-consumed: if this fail,  
 The pillar'd firmament is rottenness,  
 And earth's base built on stubble. But come, let's on,  
 Against th' opposing will and arm of Heaven. 600  
 May never this just sword be lifted up;  
 But for that damn'd magician, let him be girt  
 With all the griev'd legions that troop

v. 593. *But evil on itself shall back recoil.*] So in PAR. L. ix. 171.

*Revenge, as first though sweet,  
 Bitter ere long, back on itself recoils.* EDITOR.

v. 597. *Self-fed, and self-consumed:*] This image is wonderfully fine. It is taken from the conjectures of astronomers concerning the dark spots, which from time to time appear on the surface of the sun's body, and after a while disappear again; which they suppose to be the scum of that fiery matter, which first breeds it, and then breaks through and consumes it. WARRINGTON.

Ibid. *if this fail,*

*The pillar'd firmament is rottenness,*

*And earth's base built on stubble.*] This is Shakspeare's thought, but in more exalted language. WIND TALK, A. ii. S. i.

*If I mistake*

In those foundations which I build upon,

The center is not big enough to bear

A schoolboy's top. STREYENS.

v. 598. The pillars of heaven, and the base of the earth are mentioned together in PAR. REG. B. iv. 455.

As dangerous to the pillar'd frame of Heaven,

Or to the Earth's dark base underneath. WARRON.

The poet may allude, as Mr. Töyer observes, in both passages to JOB xxvi. 11. "*The pillars of Heaven tremble.*" Or perhaps to the fable of Atlas. HERODOTUS, Lib. iv. c. 184, speaking of Mount Atlas, uses this expression: τὰ ΚΙΟΝΑ ΤΟΥ ΟΥΡΑΝΟΥ ἀνεμύοντο. And Pindar calls Mount Atna, ΠΥΡΗ. OP. 1. ΚΙΟΝ ΟΥΡΑΝΕΙΑ. EDITOR.

v. 602. *But for that damn'd magician, let him be girt.*

In the dramatic pentameter greater liberties are allowed in the metre, as well as in the accentuation, than in the epic: the use of the redundant or hypermetrical syllable at the end of the line is unlimited: a hypermetrical pause will never offend, if not too frequently repeated. So, in v. 66.

To quench the drowth of Phoebus, --- which as they taste:

Under the footy flag of Acheron,  
 Harpyes and Hydras, or all the monstrous forms  
 'Twixt Africa and Inde, I'll find him out,  
 And force him to return his purchase back,  
 Or drag him by the curls to a foul death,  
 Curs'd as his life.

*Spir.* Alas! good ventrous Youth,  
 I love thy courage yet, and bold emprise; 610

Again, in v. 302.

And, as I pass, I worship: — if those you seek.  
 Mitford's Essay upon the Harmony of Language. p. 128. Ed.

v. 605. *Harpyes and Hydras, or all the monstrous forms.* Or spoils  
 the metre. Yet an anapaest may be admitted in the third part,  
 see v. 636. 682. Although this last is not an anapaest. But any  
 foot of three syllables may be admitted at this place of an Iambic  
 verse, if the licence be not taken too frequently. HUSB.

*Harpyes and Hydras* are a combination in an enumeration of  
 monsters, in Sylvester's Du BART. p. 206. fol. ut supr.

And th' ugly Gorgons, and the Sphinxes fell,

*Hydras and Harpies* 'gan to yawn and yell. WARTON.

Milton introduces these monstrous combinations in his *PARADISE*  
 p. 81. ed. 1674. 12mo. "Quos tunc *Sphinxes et Harpyie*, quos  
 "tunc *Gorgones et Chimera* intentatis facibus insequuntur." And  
 in PAR. LOST, B. ii. 625. et seq. where doctor Newton notes  
 the imitation from Virgil, *ÆN.* vi. 287. and refers also to Tasso,  
 GIER. LIB. C. iv. 5. Milton might then have had the follow-  
 ing passage also in view. ib. C. xiii. 18.

Se non, che 'l timor forse a i sensi sfinge

Maggior prodigi di Chimera, o Sfinge. EDITOR.

Ibid. — *All the monstrous forms*

'*Twixt Africa and Inde.* Such as those which Carlo  
 and Ubaldo meet, in going to Armida's enchanted mountain, in  
 Fairfax's Tasso, C. xv. 51.

All monsters, which hot Africke forth doth send

'*Twixt Nilus, Atlas, and the southern Cape,*

Were all there met. —

Milton often copies Fairfax, and not his original. WARTON.

v. 608, 9. In Lawes's edition, 1637.

— and cleave his scalpe

Down to the hippe. —

See Note on v. 608, in APPENDIX No. I. EDITOR.

v. 610. — and bold emprise. *Enterprise.* So, in PAR.  
 LOST, B. xi. 641.

Giants of mighty bone, and bold emprise. WARTON.

*Bold emprise* often occurs in Spenser. See F. Q. ii. iii. 28. and 35.



But here thy sword can do thee little stead;  
Far other arms, and other weapons must  
Be those, that quell the might of hellish charms:  
He with his bare wand can unthred thy joints,  
And crumble all thy sinews.

*El. Br.* Why prethee, Shepherd, 615  
How durst thou then thyself approach so near,  
As to make this relation?

*Spir.* Care, and utmost shifts  
How to secure the Lady from surprisal,  
Brought to my mind a certain shepherd lad,  
Of small regard to see to, yet well skill'd 620  
In every virtuous plant and healing herb,  
That spreads her verdant leaf to th' morning ray:

And iv. iv. 36. *Empriſe* is from the Italian *impresa*. EDITOR.  
v. 611. *But here thy sword can do thee little ſtead.* Virgil, *Æn.*  
ii. 521.

Non tali auxilio, nec deſenſoribus iſtis  
Tempus eget.—  
See alſo *ÆN.* vi. 290. and Taſſo, *GIERUSALEM LIB. C. xv.*  
ſt. 49. RICHARDSON.

v. 613. ——— the might of helliſh charms.] Compare  
Shakſpeare's *KING RICHARD III.* A. iii. S. iv.  
—— with devilish plots

Of damned witchcraft; and that have prevail'd  
Upon my body with their helliſh charms. WARTON.

v. 614. *He with his bare wand can unthred thy joints,  
And crumble all thy ſinews.*] So, in *Proſpero's* com-  
mands to Ariel, *TEMP.* A. iv. S. ult.

Go, charge my goblin's, that they grind their joints  
With dry convuſions, ſhorten up their ſinews  
With aged cramps. — WARTON.

v. 620. ——— yet well ſkill'd  
In every virtuous plant &c.] Pope's "ſhepherd's boy"  
poſſeſſes the ſame accompliſhments, *PASTORAL* ii, v. 31.

—— skill'd in every herb that grew,  
And every plant that drinks the morning dew. EDITOR.

v. 622. *That ſpreads her verdant leaf to th' morning ray.*] Com-  
pare Shakſpeare's xxvth. SONNET:

Great princes favourites their fair leaves ſpread  
But as the marigold in the ſun's eye.

And Spenser, *F. Q.* iv. xii. 34.  
And 'gina to ſpread his leaf before the fair ſunſhine. Ed.

*Aurans ipsa; sed in foliis, quae plerumque circum  
 funduntur, violae subluet purpurea nigra.*  
 Virg. Georgic. iv. 274

# COMUS.

89

He lov'd me well, and oft would beg me sing,  
 Which when I did, he on the tender grass  
 Would sit, and hearken ev'n to extasy,  
 And in requital ope his leathern scrip,  
 And shew me simples of a thousand names,  
 Telling their strange and vigorous faculties:  
 Amongst the rest a small unsightly root,  
 But of divine effect, he cull'd me out;  
 The leaf was darkish, and had prickles on it,  
 But in another country, as he said,  
 Bore a bright golden flow'r, but not in this soil:

v. 623. *He lov'd me well, &c.*] Dr. Newton and Mr. Warton assign this character to Milton's school-fellow and friend, CHARLES DEODATE, who was bred to the study of Physic; who used to hear Milton repeat his verses; and who sometimes explained to him the nature and virtues of simples. Dr. Newton refers to Milton's first and sixth ELEGIES, and to his EPI-TAPH. DAMONIS; with which Mr. Warton points out his fourth SONNET, as pleasing evidences of their friendship, and of Deodate's admirable character. EDITOR.

v. 633. *Bore a bright golden flow'r, but not in this soil!* Unknown, and like esteem'd, &c.] Doctor Newton says, that "redundant verses sometimes occur in Milton." True; but the redundant syllable is never, I think, found in the second, third, or fourth foot. His instance of v. 605, in this poem, Harpyes and hydras, or all the monstrous forms—where the redundancy is in the third foot, and forms an anapaest, does not prove his point. The passage before us is certainly corrupt, or, at least, inaccurate; and had better, I think, been given thus.

But in another country, as he said,  
 Bore a bright golden flow'r, not in this soil.  
 Unknown, though light esteem'd. H. W. D.  
 Seward proposed to read, — But in this soil  
 Unknown and light esteem'd.

The emendation is very plausible and ingenious. But to say nothing of the editions under Milton's own inspection, I must object, that if an argument be here drawn for the alteration from roughness or redundancy of verse, innumerable instances of the kind occur in our author. Milton, notwithstanding his singular skill in music, appears to have had a very bad ear; and it is hard to say, on what principle he modulated his lines. WARTON.

By another accomplished writer the passage before us is considered as one of those licences, which are not disagreeable in



# COMUS

Unknown, and like esteem'd, and the dull swain  
Treads on it daily with his clouted shoon  
And yet more medicinal is it than that Moly,

dramatic, although they would certainly displease in heroic verse.  
Bore a bright golden flow'r, but not in this foil.  
See Mitford's Essay upon the Harmony of Language p. 139. To the remark on "Milton's ear," the niceness of which more conspicuously displays itself in *Comus*, the following observation, on *General Rule*, may be opposed. "There is no kind or degree of harmony, of which our language is capable, which may not be found in numberless instances in Milton's writings." THE EXCELLENCE OF WHOSE EAR SEEMS TO HAVE BEEN EQUAL TO THAT OF HIS IMAGINATION AND LEARNING." Foster's Essay on Accent. 2d ed. p. 67.

Dr. Newton defends *like esteem'd* without any alteration. "Unknown and *like esteem'd*, that is, unknown and *unesteem'd*, unknown and esteem'd accordingly."

He also proposed to read the passage thus:

Bore a bright golden flow'r, but in this foil  
Unknown and like esteem'd  
Or to leave out only *but*, in v. 633.

Bore a bright golden flow'r, *not* in this foil:  
Unknown, and like esteem'd, &c.

Fenton had printed "*like esteem'd*" instead of "*like esteem'd*," but, in the republication of his edition in 1730, the original reading is restored. Dr. Warburton, as well as Mr. Seward and Dr. Hurd, proposed to read "*like esteem'd*." Editor v. 635.

To the passage alleged by Dr. Newton from Shakspeare, R. Hen. VI. P. ii. A. iv. S. iii. another should be added from *Cymbeline*, A. iv. S. ii. which not only exhibits, but contains a comment on, the phrase in question.

I thought he slept, and put  
My clouted brogues from off my feet, whose rudeness  
Answer'd my steps too loud.

Clouts are thin and narrow plates of iron affixed with hob nails to the soles of the shoes of rustics. These made too much noise. The word *brogues* is still used for *shoes* among the peasantry of Ireland.

WARTON.  
The expression occurs in the present version of our Bible: JOSHUA iii. 3. So the Hertfordshire Proverb, in Drayton's POLYOL. 8. xlii. "The club and clouted shoon." Editor v. 636.

And yet more medicinal is it than that Moly, &c.] Drayton introduces a shepherd "his sundry simples sorting," who among other rare plants, produces Moly. MUS. ELYS. NINTH. v. vol. iv. p. 1489.

Here is my Moly of much fame,  
In magicks often used.

That Hermes once to wise Ulysses gave,  
He call'd it *Hamony*, and gave it me,  
And bad me keep it as of sovran use  
'Gainst all enchantments, mildew blast, or damp.

It is not agreed, whether Milton's *Hamony*, more virtubinechad  
Moly, and "of sovran use 'gainst all enchantments" is a real or  
poetical plant. Drayton, in the lines following the passage just  
quoted, recites with many more of the kind,

Here holy vervain, and here ditt,  
'Gainst witchcraft much availing.

But Milton, through the whole of the context, had his eye on  
Fletcher, who perhaps availed himself of Drayton, *FARM. SHAR.*  
A. N. S. IV. VOL. III. p. 117, where the shepherdess Clorn appears  
skilled in the medicinal and superstitious uses of plants. Nor must  
I forbear to observe, that in Browne's *INFERNA TEMPLE MASQUE*,  
written on Milton's subject, Circe, attended by the Sirens, uses  
Moly for a charm, p. 135. Our author again alludes to the  
powers of Moly for "quelling the might of Hellish charms,"  
EE. I. 87. Compare Sandys's *OVIN*, p. 256. 479. edit. 1642.  
And Drayton's *NYMPHID*. vol. II. p. 463. And *Polyolb.*  
S. XII. vol. III. p. 919. In Tasso, Ubaldo, a virtuous magician,  
performs his operations, not by the charms of necromancy and  
the machinations of hell, but by the hidden powers of herbs and  
springs. *GRAN. LIS. XIV. 45.*

Qual in se virtù cano depura il fonte.

In the *PASTORAL COMUS*, the Palmer has a virtuous staff, which,  
like Milton's Moly and Hamony, defeats all monstrous apparitions  
and diabolical incantations. And Tasso's Ubaldo above-men-  
tioned carries a staff of the same sort, when he enters the palace  
of Armida, *XIV. 73.* was 493. *WARRTON*. In *WARRTON*  
Wierus gravely disputes the power of this boasted herb for cha-  
sing away evil spirits: "anulus contra malignos spiritus ampu-  
is thiam inesse. *dey* vel hypocriti semper stant." *dey* *dey* *dey*  
"a superstitioso credulis antecipetur." *dey* *dey* *dey* *dey* *dey* *dey*  
*Incantati. Basil. 1589. lib. v. cap. xxi.* *dey* *dey* *dey* *dey* *dey* *dey*

v. 673. That Hermes once to J. Ovid, *MET. XIV. 289.*

—Neo tantis claudis oblitus

Certior, ad Circe ultor venisset *Ulysses*, *dey* *dey* *dey* *dey* *dey* *dey*

*Pacificus huic datus est solum Cytellus abomus*

*Moly vocant superi, &c.*

From Homer, *Odys. K. v. 305.* *WARRTON. (M.)*

to no. 640. 'Gainst all enchantments, mildew blast, or damp.] This is  
Milton's own printing: no comma after *mildew*. And although  
it is not adopted in other editions, I presume it is right. See v.  
245. "Helping all which blast." See also the Ashridge MS. v. 621.  
And compare *Hamony*; *Anan* *Salm*: *dey* *dey* *dey* *dey* *dey* *dey*



Or ghastly furies apparition,  
 I purs'd it up, but little reck'ning made,  
 Till now that this extremity compell'd:  
 But now I find it true; for by this means  
 I knew the foul inchanter though disguis'd, 645  
 Enter'd the very lime-twigs of his spells,  
 And yet came off: if you have this about you,

Here is your husband; like a *mildew* I ear,

Blasting his wholesome brother, EDITOR.

v. 641. Or *ghastly furies apparition*.] Peck supposes, that the Furies were never believed to appear, and proposes to read "*Fairy's apparition*." But Milton means any frightful appearance raised by magic. Among the spectres which surrounded our Saviour in the wilderness, and which the *fiend* had raised, are *furies*. PAR. REG. B. iv. 422.

Infernal ghosts, and hellish *furies* round

Inviron'd thee.

There is more reason for reading *fury*, instead of *fairy*, in the COM. OF ERRORS. A. iv. S. ii.

One whose hard heart is button'd up with steel.

A fiend, a *fairy*, pitiless and rough,

A wolf, say worie.

It is true, that there is a species of malevolent and mischievous fairies. But *fairy*, as it here stands, is generic. WARREN.

The combination "*ghastly furies*" occurs in Sylvester's DU BART. ed. 1621. fol. p. 201. EDITOR.

v. 642. *I purs'd it up*.] It was customary in families to have herbs in *store*, not only for medical and culinary, but for superstitious purposes. In some houses, rue and rosemary were constantly kept for good luck. Among the plants to which preternatural qualities were ascribed, Perdita in the WINTER'S TALE mentions Rue as the herb of grace, and Rosemary as the emblem of remembrance. A. iv. S. iii. Compare HAM. A. iv. S. vi. WARREN.

Ibid. — but little reck'ning made. I thought, but little of it.

So Daniel, CIVIL WARRE, B. i. 62.

Yet hereof no important reck'ning make.

Our author again, LYCIDAS, v. 116.

Of other care they little reck'ning make. WARREN.

v. 647. — If you have this about you,

(As I will give you when we go), you may

Boldly assault the necromancer's hall.] The notion of facing danger, and conquering an enemy by carrying a charm, which was often an herb, is not uncommon in romance. Hence in SAM. AGON. v. 1130, &c. and v. 1149. Milton's idea is immediately and particularly taken from the ritual of the combat in

(As I will give you when we go) you may  
 Boldly assault the necromancer's hall;  
 Where if he be, with dauntless hardihood,  
 And brandisht blade, rush on him, break his glass,  
 And shed the luscious liquor on the ground,  
 But seise his wand; though he and his curst crew

chivalry. When two champions entered the lists, each took an oath, that he had no charm, herb, or any enchantment about him. See Dugd. WARWICKSHIRE. p. 73. and Dugd. ORIG. JURID. p. 166. And I think it is clear, that Milton, in furnishing the Elder Brother with the plant Hæmony, notwithstanding the idea is originally founded in Homer's Moly, when like a knight he is to attack the necromancer Comus, and even to assail his hall, alluded to the *charming herb* of the romantic combat. WARTON.

v. 649. *Boldly assault the necromancer's hall.*] Milton here thought of a magician's castle which has an enchanted hall invaded by christian knights. See the adventure of the Black Castle in the SEVEN CHAMPIONS OF CHRISTENDOM. Where the business is finally atchieved by an attack on the hall of the necromancer Léoger. P. ii. ch. ix. WARTON.

It is the same idea of romance, as in one of our author's PROLUS. ed. 1674. 12mo. p. 127. "Nec validissimi illi regis Arthuri  
 "PUGILES, igniti et flammigantis CASTELLI incantamenta vice-  
 "runt facilius, et disparuunt." EDITOR.

v. 651. *And brandisht blade rush on him.* —] Thus Ulysses assaults Circe, offering her cup, with a drawn sword. Ovid, METAM. xiii. 293.

— Intrat  
 Ille domum Circes, et ad insidiosa vocatus  
 Pocula, conantem virgâ mulcere capillos  
 Reppulit, et *fracto* pavidam deterruit ense.

See Homer, ODYSSEY. K. 204. 321. But Milton, in his allusions to Circe's story, has followed Ovid more than Homer. WARTON.

Ibid. — *break his glass,*

*And shed the luscious liquor on the ground.*] Our author has here a double imitation of Spenser's FAERIE QUEENE, which has not been observed or distinguished. The obvious one, is from Sir Guyon spilling the bowl of Pleasure's Porter, ii. xii. 49. But he also copies Spenser, and more closely, where Sir Guyon breaks the golden cup of the enchantress Excesse, ii. xii. 57.

So she to Guyon offred it to taste:

Who taking it out of her tender hand,

The cup to ground did violently cast,

That all to pieces it was broken fond,

And with the liquor stained all the lond.

v. 653. *But seise his wand.* —] In the TEMPEST, in the in-



Fierce sign of battel make, and menace high,  
 Or like the fons of Vulcan vomit smoke,  
 Yet will they soon retire, if he but shrink.  
*El. Br.* Thyrsis, lead on apace, I'll follow thee,  
 And some good Angel bear a shield before us.

tended attack upon the magician Prospero, Caliban gives Stephano another sort of necessary precaution, without which nothing else could be done, yet to the same purpose and effect, A. iii. S. ii.

—Remember

*First to possess his books.*—

But Prospero has also a staff as well as a book. A. v. S. i. A. i. S. ii. Armida in Tasso has both a book and a wand, *GER. LIB.*

*Con una man' picciola verga scuote,*

*Tien l'altra un libro.*—

As she reads from this book, one of the knights loses his human shape. In Ariosto, Andronica gives Astolpho a wonderful book. C. xv. 14. And Bulyrane in the *FABRIE QUEENNA*, iii. xii. 32.

His wicked *book* in haste he ouerthrew.

But Tasso, the first of these, copied Boiardo, *ORL. INAM. Lib. i. C. v. 17.* And in other places. But see, *L. i. C. i. 30.* His inchanter Malagise has a magical book.

*Che Malagise prese il suo quaderno*

*Per saper questa cosa ben compita*

*Quatre demonii trasse de l'inferno, &c.*

Again, in reading one leaf only, he lulls four giants asleep, st. 44.

*Ne ancor hauea il primo foglio volto*

*Che già cialcun nel sonno era sepolto.*

Again, st. 51. "Ritrova il libro consecrato, &c." Many striking passages, which Tasso has borrowed from Boiardo, are unnoticed.

WARTON.

Panglory is described with *wand* and *glass*, in G. Fletcher's *CHRIST'S VICTORY*, P. ii. R. 52.

A silver *wand* the Sorceresse did sway,

And, for a crowne of gold, her haire she wore,

Only a garland of rose-buds did play

About her locks, and in her hand she bore

A hollow globe of *glasse*. HEADLEY.

v. 655. Or like the fons of Vulcan vomit smoke.] Alluding to Cacus. Virg. *Æn. viii. 252.*

*Faucibus ingentem fumum, mirabile dictu,*

*Evomit.* EDITOR.

v. 658. And some good Angel bear a shield before us.] From the divinities of the classics and of romance, we are now got to the theology of Thomas Aquinas. Our author has nobly dilated this idea of a guardian angel, yet not without some particular and express warrant from Scripture, which he has also poetically beigh-

+ But had not Milton here sapo in his mind? See *Guer. Liberat. viii. 84. or vii. 72.*

The Scene changes to a stately palace, set out with all manner of deliciousness: soft music, tables spread with all dainties. Comus appears with his rabble, and the Lady set in an enchanted chain, to whom he offers his glass, which she puts by, and goes about to rise.

Comus.

Nay, Lady, sit; if I but wave this wand,  
Your nerves are all chain'd up in alabaster.

tened, in SAMSON AGONISTES, v. 1431.

Send me the Angel of thy birth, to stand

Fast by thy side, who from thy father's field

Rode up in flames, after his message told

Of thy conception, and be now a child

Of me. WARTON.

d. 659. Here, as we see by the stage-direction, Comus is introduced with his apparatus of incantation. And much after the same manner, Circe enters upon her Charm of Ulysses in Browne's INNER TEMPLE MASQUE, p. 131. She appears on the stage " quaintly attyred, her haire loose about her shoulders, an anadem of flowers on her head, with a wand in her hand, &c." The temptation of a sumptuous banquet is common in the magic of romance. Compare TEMPEST, A. iii. S. iii. " Enter several strange shapes bringing in a banquet, and inviting the king to eat." Our author's temptation of Christ in the Wilderness by the Devil, with luxurious viands, is formed and conducted on the principles of romance: and a table richly spread in regal mode, vanishes like the banquet of a Gothic necromancer. See PAR. REG. B. ii. 401. Just in the same style, the banquet of Ariel in the TEMPEST vanishes with a quaint device. All this sort of fiction had been long before adopted from romance by Spenser, and his masters the Italian poets. Perhaps the ground-work is in Virgil's Hell. See *Æn.* vi. 603. WARTON.

Ibid. Nay, Lady, sit; if I but wave this wand,

Your nerves are all chain'd up in alabaster.] It is with the same magic, and in the same mode, that Prospero threatens Ferdinand, in the TEMPEST, for pretending to resist. A. i. S. ii.

— Come from the ward;

For I can here disarm thee with this *stick*. —

Come on, obey. — [Else,]

Thy nerves are in their infancy again,

And have no vigour in them. —

Milton here comments upon Shakspeare. WARTON.



And you a statue, or, as Daphne was,  
 Root-bound, that fled Apollo.  
 Lad. Fool, do not boast  
 Thou canst not touch the freedom of my mind  
 With all thy charms, although this corporal hind  
 Thou hast immanacled, while Heav'n sees good. 665  
 Com. Why are you vext, Lady? why do you frown?  
 Here dwell no frowns, nor anger; from these gates  
 Sorrow flies far: See, here be all the pleasures,  
 That fancy can beget on youthful thoughts,

v. 661. ——— or, as Daphne was,  
 Root-bound, &c.] The poet, instead of saying *root-bound*,  
 as Daphne was that fled Apollo, throws in *root-bound* into the middle  
 betwixt the antecedent and the relative, a trajection altogether  
 unusual in our language, but which must be allowed both to vary  
 and raise the style; and, as the connection is not so remote as to  
 make the language obscure, I think it may not only be tolerated  
 but praised. This way of varying the style is a figure very usual  
 both in Greek and Latin. Lord Monboddos Ode. AND PROO,  
 OF LANG. vol. iii. 2d edit. p. 101. EDITOR.

v. 663. *Thou canst not touch the freedom of my mind*  
 With all thy charms. —] This Stoical idea of the invio-  
 lability of virtue is more fully expressed, v. 589. 901. WARTON.  
 Compare Prior's SOLOMON. B. ii. 218. where the fair, indig-  
 nant captive says to the monarch,  
 This wretched body trembles at your power;  
 Thus far could Fortune, but she can no more.  
 Free to herself my potent mind remains,  
 Nor fears the victor's rage, nor feels his chains. En.

v. 666. This line consists of a *Choriambic* and two *Anapaests*.  
 Why are you vext, Lady? why do you frown? En.

v. 668. ——— Here be all the pleasures,  
 That fancy can beget on youthful thoughts, &c.] An echo  
 to Fletcher, FAITHF. SHEP. A. ii. S. i. vol. iii. p. 119.  
 ——— Here be woods as green  
 As any, &c.  
 Here be all new delights, &c.  
 And again, p. 128.

—— Whose virtues do refine  
 The blood of men, making it free and fair  
 As the first hour it breath'd, or the best air. WARTON.

v. 669. *That fancy can beget on youthful thoughts,*  
 When the fresh blood grows lively, &c.] This is a thought

When the fresh blood grows lively, and returns 670  
Brisk as the April buds in primrose-season,  
And first, behold this cordial julep here,  
That flames and dances in his crystal bounds,  
With spirits of balm and fragrant syrops mixt;  
Not that Nepenthes, which the wife of Thone 675

of Shakspeare's, but vastly improved by our poet in the manner of expressing it. ROM. AND JUL. A. i. S. ii.

Such comfort as do lusty young men feel,

When well-apparell'd April on the heel

Of limping winter treads. TAYLOR.

Compare Tasso, GER. LIB. C. xiv. 62.

O giovinetti, mentre Aprile, e Maggio

V' ammantan di fiorite, e verdi spoglie, &c. EDITOR.

v. 673. *That flames and dances in his crystal bounds.*] So in SAMS. AGON. v. 543. "the dancing ruby sparkling, out-pour'd." In both passages the allusion is to PROV. xxiii. 31. "Look not thou upon the wine when it is red, when it giveth its colour in the cup, when it moveth itself aright." NEWTON.

Milton's expression, *dances in his crystal bounds*, corresponds with the original, which the learned Dr. Hodgson renders, in his Translation of the Book of Proverbs, "*When it sparkleth in the glass*." Glass being used before the days of Solomon. And the *dancing ruby sparkling* resembles the periphrasis for wine in the Persian poetry, a *melted ruby*. Again in PAR. LOST, B. v. 633. "*rubied Nectar*." EDITOR.

v. 674. *With spirits of balm and fragrant syrops mixt.*] Made more inebriating, like the bowl of Helen, or, like the mixed wine of the Hebrews, by the addition of higher ingredients, as spices, opiates, and drugs. See bishop Lowth on ISAIAH, l. 22. EDITOR.

v. 675. *Not that Nepenthes.*—] The author of the lively and learned Enquiry into the Life and Writings of Homer, has brought together many particulars of this celebrated drug, and concludes, p. 135. edit. 1. "It is true, they use opiates for pleasure all over the Levant; but by the best accounts of them, they had them originally from Egypt; and this of Helen appears plainly to be a production of that country, and a custom which can be traced from Homer to Augustus's reign, and from thence to the age preceding our own." Dr. J. WARTON.

Compare Homer, ODYS. A. 219. &c. &c. A curious treatise on this celebrated herb has been published, entitled "Petri Petiti Philosophi et Doctoris Medici Homeri NEPENTHES, sive de Helene Medicamento luctum, animique ægritudinem abolente, et aliis quibusdam eadem facultate præditis, Dissertatio." Traject. ad Rhēn. 1689. EDITOR.



In Egypt gave to Jove-born Helena,  
 Is of such power to stir up joy as this,  
 To life so friendly, or so good to thirst,  
 Why should you be so cruel to yourself,  
 And to those dainty limbs, which Nature lent  
 For gentle usage and soft delicacy?  
 But you invert the covenants of her trust,  
 And harshly deal, like an ill borrower,  
 With that which you received on other terms;  
 Scorning the unexempt condition,  
 By which all mortal frailty must subsist,  
 Refreshment after toil, ease after pain,  
 That have been tir'd all day without repast,  
 And timely rest have wanted; but, fair Virgin,  
 This will restore all soon.  
*Lad.* Twill not, false traitor,  
 Twill not restore the truth and honesty,  
 That thou hast banish't from thy tongue with lies.

v. 676. *Jove-born Helena.*] Here the English word *born*, which answers to the Latin word *natus*; Milton has used in the classical sense of *natus*; for the Romans said *quoniam natus*, as well as *ex matre*; whereas, in common English we say only, *born* of the mother. Lord Monboddo's *ORIG. AND PROG. OF LANG.* vol. iii. 2d edit. p. 29. R. Niccols, in his *Induct. MIND FOR MAN* ed. 1670. has "*Jove-born Phœbus*," and again, p. 784. "*Jove-born Althea*." Editor.

v. 679. *Why should you be so cruel to yourself?*] See Shakspeare, *Sonnet ii.* ed. Malone, 1790. vol. x. p. 195.

*Thyself thy foe, to thy sweet self so cruel.* Editor.

v. 680. *And to those dainty limbs.*] Spenser, *F. Q. i. xi. 32.*

*All night she watcht, he once adowne would lay*

*Her dainty limbs.* Editor.

The expression is repeatedly used in the *Fairy Queen*; and in G. Wither's *MISTRESS OF PHILARETA*, 1622. See also Sir H. Wotton's *SHORT HIST. OF WILLIAM I.* "He was not of any delicate texture; his limbs were rather sturdy than dainty." Ed.

*which Nature lent.*] So Shakspeare, *Sonnet.*

iv. ed. Malone, 1790. vol. x. p. 196.

*Nature's bequest gives nothing, but doth lend;*

*And being frank, she lends to those are free.*

*Then, beauteous niggard, why dost thou abuse*

*The bounteous largess given thee to give?* *Starvants.*

Was this the cottage, and the safe abode  
 Thou toldst me of? What grim aspects are these  
 These ugly-headed monsters? Mercy guard me  
 Hence with thy brew'd enchantments, foul deceiver!  
 Hast thou betray'd my credulous innocence  
 With visor'd fallhood and base forgery?  
 And would'st thou seek again to trap me here  
 With lickerish baits, fit to insnare a brute?  
 Were it a draft for Juno when the Banquets,  
 I would not taste thy treasonous offer; none  
 But such as are good men can give good things;  
 And that which is not good, is not delicious  
 To a well-govern'd and wise appetite.

v. 694. *What grim aspects are these?* So Drayton, *Polyw. S.* xxvii. vol. iii. p. 139.

Her grim aspect to see, —  
 Again, *ibid.* S. xxx. vol. iii. p. 142.

Th' aspect of these grim dials. —  
 And Spenser, *F. Q.* vi. 48.

— With grisly grim aspect  
 Abhorred Murder. —

So Shakspeare, *Rape of Lucrece*  
 Some ghastly spite

Whole grim aspect sets every joint a shaking.  
 And Sir T. Overbury's *CHARACTER*, ed. 1629. Essay on Valour. "They bee both of a trade, but he of grim aspect."

Milton uniformly follows the accentuation of *aspect*, by our elder poets, on the second syllable. But the accentuation of the substantive *grim*, on the same syllable, ver. 81, is perhaps peculiar to Milton. *ENIGMA*, 2. ii. A. 22.

v. 695. "Ougly," or "oughly-headed" in the old add. See note, v. 695. APP. No. I. Tickell and Fenton read "ugly-headed." Ed.

v. 696. *Hence with thy brew'd enchantments, foul deceiver!* Magi- cal potions, brewed or compounded of incantatory herbs and poi- sonous drugs. Shakspeare's cauldron is a brewed enchantment, but of another kind. *WARTON*.

v. 700. *With lickerish baits.* Dr. Newton and Mr. Warton read "liquorish baits." *EDITOR*.

v. 702. *But such as are good men can give good things.* This no- ble sentiment Milton has borrowed from Euripides, *MEDEA*.

v. 618. *None but such as are good men can give good things.* *NEWTON*.

v. 704. *And that which is not good, is not delicious.*  
*To a well-govern'd and wise appetite.* That is, an appe-



Com. O foolishness of men! that lend their ears  
 To those budge doctors of the Stoic furr,  
 And fetch their precepts from the Cynic tub,  
 Praising the lean and fallow Abstinence.  
 Wherefore did Nature pour her bounties forth

tite in subjection to the rational part, and which is pleased with nothing but what reason approves of: It is a noble sentiment, but expressed in a manner which will appear flat and insipid to those who admire the present fashionable style, far removed from the simplicity of the antients. Milton was not only the greatest scholar and finest writer of his age, but a good philosopher. See Lord Monboddo's "ANCIENT METAPHYSICS," vol. iii. Preface, p. xlii. EDITOR.

v. 707. To those budge doctors of the Stoic furr.] Those morose and rigid teachers of abstinence and mortification, who wear the gown of the Stoic philosophy. *Budge* is *fur*, antiently an ornament of the scholastic habit. In the more ancient colleges of our Universities, the annual expences for furring the robes or liveries of the fellows, appear to have been very considerable. "*The Stoic fur*" is as much as if he had said "*The Stoic furr*." But he explains the obsolete word, in which there is a tincture of ridicule, by a very awkward tautology. WARTON.

Dr. Johnson, in his Dictionary, introduces this passage in order to illustrate the use of *budge*, as an adjective, signifying *stiff*, *rigid*, *rugged*. This definition accords with another expression, which is applied to the same philosophers, in PAR. REC. B. iv. 280.

the sect  
 Epicurean, and the Stoic severe.  
 The phrase "*budge doctors*" may thus seem highly apposite in the mouth of a contemptuous voluptuary. EDITOR.

v. 710. Wherefore did Nature &c. &c.] Randolph, in his MUSE'S LOOKING GLASS, A. ii. S. iii. ed. 1638. argues in the same specious manner:

— Nature has been bountiful  
 To provide pleasures, and shall we be niggards  
 At plenteous boards? He's a discourteous guest  
 That will observe a diet at a feast  
 When Nature thought the earth too little  
 To find us meat, and therefore stor'd the air  
 With winged creatures; not contented yet,  
 She made the water fruitful to delight us, &c.  
 Did she do this to have us eat with temperance?

— Not to enjoy  
 All pleasures, and at full, were to make Nature  
 Guilty of that she ne'er was guilty of,  
 A vanity in her works. EDITOR.

With such a full and unwithdrawing hand,  
 Covering the earth with odours, fruits, and flocks,  
 Thronging the seas with spawn innumerable,  
 But all to please and sate the curious taste?  
 And set to work millions of spinning worms,  
 That in their green shoops weave the smooth hair & silk,  
 To deck her sons; and, that no corner might  
 Be vacant of her plenty, in her own loins  
 She hutch't th' all-worshipt ore and precious gems,  
 To store her children with: if all the world  
 Should in a pet of temp'rance feed on pulse,  
 Drink the clear stream, and nothing wear but frieze,  
 Th' all-giver would be unthank't, would be unprais'd,  
 Not half his riches known, and yet despis'd;  
 And we should serve him as a grudging matter,  
 As a penurious niggard of his wealth;  
 And live like Nature's bastards, not her sons,  
 Who would be quite lurcharg'd with her own weight,  
 And strangled with her waste fertility;  
 Th' earth cumber'd, and the wing'd air dark't with  
 plumes.

v. 710. *She hutch't.*] That is *hoard'd*. *Hutch* is an old word, still in use, for *coffer*. Archbishop Chichele gave a borrowing chest to the University of Oxford, which was called *Chichele's Hurch*. Some perhaps may read *hatch'd*, for it was "in her own loyns." And the speaker is displaying the produce and fertility of every part of nature. WARTON.

v. 727. *And live like Nature's bastards, not her sons.*] The expression is taken from HUB. xiii. 8. "Then are ye bastards and not sons." NEWTON.

It occurs again in Milton's *PARADISE LOST*. W. i. 165. ed. 1698. Ep.

v. 730. *Th' earth cumber'd, and the wing'd air dark't with plumes.*

A trochee in the second place is unusual. HUB. The trochee is admitted in every place of our verse, except the last. See Foster on *Accent*. 2d ed. p. 59. The pause, falling upon the third syllable in this line, affords an instance of judicious variety in versification, similar to several in PAR. L. as in Boi. iii. 39.

the wakeful bird  
 Sings darkling, — and in thadiest covert hid  
 Tunes her nocturnal note. EPICON. W. v. D. (1010).

Ibid. — the wing'd air dark't with plumes.] The image is



1021  
The herds would over-multiply their lords,  
The sea o'erfraught would swell, and rh' unthought  
diamonds  
Would so imblaze the forehead of the deep,  
And so bestudd with stars, that they below  
Would grow inured to light, and come at last  
To gaze upon the sun with shameless brows.  
Lift, Lady: be not coy, and be not cōfēd  
With that same vaunted name Virginity.  
Beauty is Nature's coin; must not be hoarded,  
But must be current; and the good thereof  
Consists in mutual and partaken bliss,  
Unfavoury in th' enjoyment of itself:

taken from what the ancients said of the air of the northern  
islands, that it was clogg'd and darken'd with feathers.

Thomson has also particularly alluded to this notion, and has  
formed an elegant compound epithet from this passage. See  
AUTUMN. 807.

Infinite wing'd flocks all the wylde woods  
And rude resounding shores are one wild cry. ENIGMA.

731. The herds, &c.] Mr. Bowle observes, that the tenour of  
Comus's argument is much the same with that of Clarinda, in B.  
and Fletcher's SEA-VOYAGE, A. ii. S. i. vol. ix. p. 110.

Should all women use this obstinate abstinence,  
You would force upon us:

In a few years the whole world would be peopled  
Only with beasts.

And the observation is still further justified, from Milton's great  
intimacy with the plays of the twin-bards. WARTON.

732. The sea o'erfraught would swell, &c.] Dr. Warburton  
and Dr. Newton remark, that this and the four following lines  
are exceeding childish. Perhaps they are not inconsistent with  
the character of the "wily" speaker, and might be intended to  
expose that ostentatious sophistry, by which a bad cause is generally  
supported. ENIGMA.

734. And so bestudd with stars. —] So Drayton, in his most ele-  
gant epistle from King John to Matilda, which our author, as we  
shall see, has more largely copied in the remainder of Comus's  
speeches vol. i. p. 212. Of Heaven

Would she put on her star-besudded crown.  
Sylvester calls the stars "glistering studs." DU BART. (p. 147.  
4to.) D. v. W. i. And "the gilt studs of the firmament," Ibid.  
(4to. p. 247.) W. i. D. vii. WARTON.

If you let slip time, like a neglected rose from where  
It withers on the stalk with languish'd head  
Beauty is Nature's brag, and must be shown  
In courts, at feasts, and high solemnities,

v. 743. This line should perhaps be scanned thus:—  
If you let | slip | time | like a | neglected rose.

General Rule: "The licentious foot shall be, in *locis imperiis*,  
"either the first, third, or fifth." H. W. "I shall not fill but"

Ibid. *If you let slip time, like a neglected rose*  
*It withers on the stalk with languish'd head.* Spenser and

Shakspeare's *Venus* and *Adonis*, have here been adduced. But  
I rather think, we are immediately to refer to a passage in Milton's  
favourite, the *MIDSUMMER NIGHT'S DREAM*, where Theseus  
blames Hermione for refusing to marry Demetrius, A. i. S. 4. I

But earlier happy is the rose distilled  
Than that, which withering on the virgin thorn,

Grows, dries, and dies, in single blessedness.

Mr. Malone justly remarks, that this is a thought with which  
Shakspeare, from his frequent repetition, appears to have been  
much delighted. SUPPL. SHAKSP. i. 114. Something like it  
occurs in Lilly's *MYDAS*, A. ii. S. i. "You see all young and  
fair, endeavour to be wise and virtuous; that when, like roses,  
"you shall fall from the stalk, you may be gathered, and put to  
"the still." This play was acted before Queen Elizabeth on New-  
year's day, by the choir boys of St. Paul's, 1592. WARTON.

Compare Ariosto, *Orlando Furioso*, C. i. 58.

*Chiedo la fresca, e matutina rosa,*

*Che stando, fagion perder potria.*

Compare also these beautiful stanzas (which are adopted from  
*Catullus*) in the same Canto, 42, 43.

*Lia Verginella è simile alla rosa, &c.* EDITOR.

v. 745. *Beauty is Nature's brag, and must be shown*

*In courts, &c.]* So Fletcher, *EARTH, SHEEP*, A. i. S. i.

Give not yourself to loveliness and those graces

Hide from the eyes of men, that were intended

To live among us swains.

But this argument is pursued more at large in Drayton's Epistle  
above-quoted. I will give some of the more palpable resemblances.

Fit, peevish girl, ungratefull unto nature,

Did she to this end form thee such a creature?

That thou her glory should increase thereby,

And thou alone should scorn society!

Why, heaven made beauty, like herself, to view,

Not to be shut up in a smoky mew.

A rosy-sin'd feature is heaven's gold

Which all men joy to touch, and to behold, &c.



Where most may wonder at the workmanship;  
 It is for homely features to keep home,  
 They had their name thence; coarse complexions,  
 And cheeks of sorry grain, will serve to ply  
 The sampler, and to tease the hufwife's wooll.  
 What need a vermeil-tinctur'd lip for that,

Here we have at least our author's "What need a vermeil-tinctur'd lip for that?" And again,

All things that faire, that pure, that glorious beene,  
 Offer themselves on purpose to be seene, &c.

But a parallelism is as perceptibly marked, in Daniel's COMPLAINT OF ROSAMOND, st. 74. and in the FABRIC QUEENE, ii. iii. 39. WARTON.

I think that Milton here remembered a passage in PERICLES, PRINCE OF TYRE, A. ii. S. ii. where Simonides says,

Our daughter,  
 In honour of whose birth these triumphs are,

Sits here, like beauty's child, whom nature has  
 For men to see, and seeing wonder at. EDITOR.

v. 746. — [at feasts.] Dr. Newton and Mr. Warton read  
 "in feasts." EDITOR.

v. 748. It is for homely features to keep home.] The same turn and manner of expression is in the TWO GENT. OF VERONA, at the beginning.

Home-keeping youth have ever homely wits. NEWTON.

v. 750. — Cheeks of sorry grain will serve to ply

The sampler, and to tease the hufwife's wooll.] Grain is technical, in the arts of dying and weaving, for Colour. "Sky-tinctured grain." PARAD. L. B. v. 285. Again, the "Grain of Sarra," ibid. B. xi. 242. In the same sense in IL PENS. v. 33. "In robe of darkest grain." In HAMLET, A. iii. S. iv.

And there I see such black and grained spots

As will not leave their tinct. —

"Of so deep a dye as never to be discharged."

Tease also is technical, from the same art, to comb, unravel, and smooth the wool. WARTON.

The technical word grain, applied to cheeks, occurs in one of Drummond's SONNETS:

Nor snow of cheeks with Tyrian grain enroll'd. ED.

v. 752. A vermeil-tinctur'd lip.] Edward Bendlowes has the epithet to cheek, in his THEOPHILA. C. i. st. 21. Lond. 1652. fol.

WARTON.

From the Lady in Comus Mason transfers an elegant resemblance to his beautiful ELFRIDA. Edgar to Elfrida.

Why glows that vermeil lip? why rolls that eye

Bright as the ray of morn. EDITOR.

Love-darting eyes, or tresses like the morn;  
There was another meaning in these gifts,  
Think what, and be advis'd, you are but young yet.  
Lad. I had not thought to have unlockt my lips  
In this unhallow'd air, but that this jugler  
Would think to charm my judgement, as mine eyes  
Obtruding false rules pranc't in reason's garb.  
I hate when Vice can bolt her arguments,  
And Virtue has no tongue to check her pride.  
Impostor, do not charge most innocent Nature,

See Sylvester. d.  
760. 2261. 2265.  
+ 2311. d.

v. 753. Love-darting eyes.] So, in Sylvester's *De BART.* ed. fol. ut supr. p. 399.

Who so beholds her sweet love-darting eyes. *WARTON.*  
So Pope, *ELEG. ON AN UNFORTUNATE YOUNG LADY*, v. 34.  
And those love-darting eyes must roll no more.  
And Collins, *ODE ON THE POETIC CHARACTER*, v. 8.  
The wish of each love-darting eye. *EDITOR.*

v. 755. — you are but young yet.] This was too personal. Lady Alice Egerton, who did the part, was about twelve. She here sustained a feigned character, which the poet overlooked. He too plainly adverts to her age. Particularities, where no compliment was implied, should have been avoided. *WARTON.*

Perhaps the only meaning here intended, is: *Take my advice, I am older than you, and wiser.*

This and the preceding eighteen lines are not in the Ashridge manuscript. *EDITOR.*

v. 756. The six following lines are spoken aside. *SYMPSON.*

v. 759. — false rules pranc't in reason's garb.] *Pranc't*, or *prankt*, is an old word used by Chaucer, Spenser, and Shakespeare; for decorated. Milton uses it in his *PROSA W.* ii. 147. ed. Anst. It is exchanged, in *PAR. LOST*, for *clad'd*, B. li. 226.

— words cloth'd in reason's garb. *EDITOR.*

v. 760. I hate when Vice can bolt her arguments.] In the construction of a mill, a part of the machine is called the *boulting-mill*, which separates the flour from the bran. Chaucer, *NONNES PR. T.* 1355.

But I ne cannot bolt it to the bran.

As can that holy doctor saint Austen.

That is, "I cannot argue, and sift the matter to the bottom,

"with the subtilty of saint Austin." So Spenser, *F. Q.* ii. iv. 24.

Saying he now had *boulted* all the flour.

And our author himself, *ANIMADV. REMONSTR. DER. &c.* "To

"sift Mase into no Mase, and popish into no popish: yet saving

"this passing fine *sophistical boulting* hutch, &c." *PR. W.* vol. i. 84. In some of the Inns of Court, I believe the exercises or dis-



As if she would her children should be riotous  
 With her abundance; she, good cateress,  
 Means her provision only to the good, 765  
 That live according to her sober laws,  
 And holy dictate of spare Temperance:  
 If every just man, that now pines with want,  
 Had but a moderate and befitting share  
 Of that which lewdly-pamper'd Luxury 770

putations in law are still called *boultings*. Hence Shakspeare is to be explained in CORIOLANUS, A. iii. S. i. who indeed explains himself.

— is ill school'd  
 In BOULTED language, meal and bran together  
 He throws without distinction.

It is the same allusion in the MERCH. OF VEN. A. i. S. i. "His reasons are as two grains of wheat hid in two bushels of chaff; you shall seek all day ere you find them, &c." The meaning of the whole context is this, "I am offended when Vice pretends to dispute and reason, for it always uses sophistry." WARTON.  
 Dr. Newton defines the word *bolt* "to shoot; as we had before Cupid's bolt, and Junius derives it from *salvus jacio*;" Dr. Johnson, "to blurt out, or throw out precipitantly." This definition might perhaps be countenanced by a metaphorical phrase, frequent in the Greek tragedians, as in Æschylus, SUPP. v. 455.

Kai ἡνέκου ΤΟΒΕΥΕΑΕΑ μὴ τὰ ναιπα.  
 And, in JUVENAL, SAT. vii. the *Disputer* is called *Faculator*.

But Mr. Warton's explanation must be preferred. See Barret's ALVEARIE. 1580. "TO BOULTE. Curiously to discusse and BOULTE OUT the truth in reasoning. Limare veritatem in disceptatione. Cicero." EDITOR.  
 v. 767. And holy dictate of spare Temperance.] IL PENS. v. 46.

Spare Fast, that oft with gods doth diet. WARTON.  
 v. 768. If every just man, that now pines with want, &c.] Compare Shakspeare, K. LEAR, A. iv. S. i.

— Heavens, deal so still!  
 Let the superfluous and lust-dieted man,  
 That slaves your ordinance, that will not see  
 Because he doth not feel, feel your pow'r quickly;  
 So distribution should undo success,  
 And each man have enough. EDITOR.

v. 769. — a moderate and befitting share.] So, in his PROSE-W. i. 161. edit. Amst. "We cannot therefore do better than to leave this care of ours to God; he can easily send labourers into his harvest, that shall not cry, give, give, but be contented with a moderate and befitting allowance." EDITOR.

Now heaps upon some few with vast excels,  
 Nature's full blessings would be well dispens'd  
 In unsuperfluous even proportion,  
 And she no whit incumber'd with her store;  
 And then the giver would be better thank'd, 775  
 His praise due paid : for twinish Gluttony  
 Ne'er looks to Heav'n amidst his gorgeous feast,  
 But with besotted base ingratitude  
 Cramms, and blasphemes his feeder. Shall I go on?  
 Or have I said enough? To him that dares 780  
 Arm his profane tongue with contemptuous words  
 Against the sun-clad pow'r of Chastity,  
 Fain would I something say, yet to what end?  
 Thou hast nor ear, nor soul to apprehend

778. *But with besotted base ingratitude  
 Cramms, and blasphemes his feeder.* Like Martial's in-  
 fatuated monster, *EPICR.* IV. XXI.

*Nullos esse deos, inane cælum  
 Affirmat Seliuss, probatque; quod se  
 Factum, dum negat hæc, videt beatum.* *EPICR.*

v. 784. *Thou hast nor ear, nor soul to apprehend  
 The sublime notion, and high mystery,  
 That must be utter'd to unfold the sage  
 And serious doctrine of Virginity.* See before, v. 433, &c.

By studying the reveries of the Platonic writers, Milton contracted a theory concerning chastity and the purity of love, in the contemplation of which, like other visionaries, he indulged his imagination with ideal refinements, and with pleasing but unmeaning notions of excellence and perfection. Plato's sentimental or metaphysical love, he seems to have applied to the natural love between the sexes. The very philosophical dialogue of the Angel and Adam, in the eighth book of *PARADISE LOST*, altogether proceeds on this doctrine. In the *SMECTYMNUS*, he declares his initiation into the mysteries of this immaterial love. "Thus from the laureate fraternity of poets, ripen years, and the ceaseless round of study and reading, led me to the shady spaces of philosophy : but chiefly to the divine volume of Plato, and his equal Xenophon. Where if I should tell ye what I learned of Chastity and Love, I mean that which is truly so, &c.—With such abstracted sublimities as these, &c." *PR. W. i. 117.* But in the dialogue just mentioned, where Adam asks his celestial guest whether Angels are susceptible of love, whether they express their passion by looks only, or by a mixture of irradiation, by vir-



The sublime notion, and high mystery,  
 That must be utter'd to unfold the sage  
 And serious doctrine of Virginity,  
 And thou art worthy that thou should'st not know  
 More happiness than this thy present lot.  
 Enjoy your dear wit, and gay rhetoric  
 That hath so well been taught her dazzling fence,  
 Thou art not fit to hear thyself convinc'd;  
 Yet should I try, the uncontrolled worth  
 Of this pure cause would kindle my rapt spirits

tual or immediate contact, our author seems to have over-leaped the Platonic pale, and to have lost his way among the solemn conceits of Peter Lombard and Thomas Aquinas. It is no wonder that the Angel blushed, as well as smiled, at some of these questions. WARTON.

v. 785. *The sublime notion, and high mystery, &c.*] Thus in his SMECTYMNUS, speaking of *Chastity*. "Having had the doctrine of Holy Scripture, unfolding those chaste and high mysteries, with timeliest care infus'd, that the body is for the Lord, and the Lord for the body." PROSE-W. l. 178. ed. Amst.

Doctor Newton accents *sublime* on the first syllable, agreeably to the strict rules of verification. But perhaps the first foot might be read without an accent;

The sub|lime notion, and high mystery

As above, at v. 469.

The di|vine property of her first being.

Yet it has been observed, in the Essay on the Harmony of Language, that the accent can scarcely be dispensed with in the first foot, even of a dramatic verse. EDITOR.

v. 790. — *gay rhetoric.*] See Beaumont and Fletcher's PHILASTER, A. IV. S. i. "I know not your *rhetorick*; but I can lay it on." WARTON.

Compare PAR. REG. B. iv. 4. of the Tempter. — the persuasive rhetoric

That sleek't his tongue, and won so much on Eve.  
 So, in Sylvester's DU BART. ed. fol. ut sup. the Serpent's address to Eve is termed "glozing rhetoric." EDITOR.

v. 791. — *her dazzling fence.*] We have the substantive fence in Shakspeare, MUCH ADO ABOUT NOTHING. A. v. S. i. Despight his nice fence, and his active practice. WARTON. And in our author's PR. WORKS. vol. 1. p. 323. ed. Amst. 1698. "his d masters of tongue-fence." EDITOR.

v. 794. — *my rapt spirits.*] My elevated spirits. Compare IL PENS. v. 40. "Thy rapt soul sitting in thine eyes." The

To such a flame of sacred vehemence,  
That dumb things would be moved to sympathize,  
And the brute Earth would lend her nerves, and shake,  
Till all thy magic structures, rear'd so high,  
Were shattered into heaps o'er thy false head.

Com. She fables not, I feel that I do fear  
Her words set off by some superior power;

And though not mortal, yet a cold shudd'ring dew  
From all her body, a cold dew d'rops down.

participle comes from the old verb, to *rape*, which perhaps is derived from the Italian, *rapire*. In Browne's *Brit. Past.* B. ii. S. ii. we have "*soul-rapine strains*," that is, soul-ravishing. And, in P. Fletcher's *PURP. ISLAND*, C. xii. ll. 73. "*my soul*." So, in Shakspeare, *COROLIAN*, A. iv. S. v.

— more dances my *rape* head.  
Than when I first my wedded mistress saw  
Bestride my threshold. EDITOR.

v. 797. *And the brute Earth would lend her nerves.*] The unfeeling Earth would sympathize and assist. It is Horace's *Bruta tellus*. *Op. i. xxxiv. 9.* WARTON.

Perhaps Milton had not forgot *RICH. II.* A. iii. S. ii.  
The Earth shall have a feeling. STEVENS.

v. 799. *Were shattered, &c.*] In G. Fletcher's *CHRIST'S VICE*, the *Sorceresse* sings a song, the subject of which is, "Love obtruding false rules pranked in reason's garb," and endeavours to captivate our Saviour in the same manner as Comus does the Lady. The effect of the Song on our Saviour is, that

— he her charms dispersed into winds,  
And her of insolence admonished,

*And all her optique glasses shattered.* GRADLEY.

v. 800. These six lines too are aside, but I would point the first thus: *She fables not, I feel that*; that is, I feel that she does not fable, &c. SYMPSON.

The verb *fable*, but not neutrally, occurs in *PAR. L. B. vi. 392.*

Or turn this heaven itself into the hell

Thou *fablest*.

*Fabled*, the participle, is more common in Milton. In either the First or Second Part of Shakspeare's *HENRY THE SIXTH*, I recollect,

He *fables* not, I hear the enemy.

There is a dignity in the word, which in the text gives it a peculiar and superiour propriety. WARTON.

v. 802. *And though not mortal, yet a cold shudd'ring dew, &c.*] Yet had better been omitted. HURD.

Her words are assisted by somewhat divine; and I, although *immortal*, and above the race of man, am so affected with their



807. ——— direct ———] i. e. directly. The last syllable  
being cut off as often is Latin before the vowel in the beginning  
of the next line. Beck-h. p. 151.

Dips me all o'er, as when the wrath of Jove  
Speaks thunder, and the chains of Erebus,  
To some of Saturn's crew. I must dissemble, 805  
And try her yet more strongly. Come, no more,  
This is mere moral babble, and direct  
Against the canon laws of our foundation;  
I must not suffer this, yet 'tis but the lees  
And settlings of a melancholy blood. 810

But this will cure all freight; one sip of this

force, that a cold shuddering dew, &c. Here is the noblest panegyric on the power of virtue, adorned with the sublimest imagery. It is extorted from the mouth of a magician and a preternatural being, who, although actually possessed of his prey, feels all the terrors of human nature at the bold rebuke of innocence, and shudders with a sudden cold sweat like a guilty man. WARTON.  
v. 808. *Against the canon laws of our foundation.* Canon-laws, a joke! WARBURTON.

Here is a ridicule on establishments, and the canon law now greatly encouraged by the church. Perhaps on the Canons of the Church, now rigidly enforced, and at which Milton frequently glances in his prose tracts. He calls Gratian "the compiler of canon-iniquity." PR. W. i. 211. In his book on REFORMATION, he speaks of "an insulting and only canon-wise prelate." PR. W. vol. i. 7. And his arguments on DIVORCE, afford frequent opportunities of exposing what he calls the *ignorance and iniquity of the Canon-Law*. See particularly, ch. iii. WARTON.

v. 809. — yet 'tis but the lees

*And settlings of a melancholy blood.* I like the manuscript reading best,

"This is mere moral stuff, the very lees."  
Yet is bad. But very inaccurate. HURD.

Yet is omitted by Tickell and Fenton. EDITOR.

Ibid. — the lees.

*And settlings of a melancholy blood.* So, in SAM. AGON. 599.  
Believe not these suggestions, which proceed  
From anguish of the mind, and humours black,  
That mingle with thy fancy. WARTON.

v. 811. — One sip of this

*Will bathe the drooping spirits in delight,  
Beyond the bliss of dreams.* So Fletcher, FAITHFUL  
SHEPH. A. iv. S. i. vol. iii. p. 164.

— It passeth dreams,  
Or madmen's fancy, when the many streams  
Of new imaginations rise and fall.  
Compare the delicious but deadly fountain of Armida in Tasso,

812. While Adam bathes in these pleasures  
Sylvester. Du Bart. p. 187.

and bathes in country pleasures  
Sylvester. Du Bart. p. 187.

COMUS

Will bathe the drooping spirits in delight,  
Beyond the bliss of dreams. Be wise, and taste.

The Brothers rush in with swords drawn, wrest his  
glass out of his hand, and break it against the ground;  
his rout make sign of resistance, but are all driven in.

The Attendant Spirit comes in.

SPIRIT.

What, have you let the false inchanter 'scape?

O ye mistook, ye should have snatcht his wand, 815

GIER. LIB. C. xiv. 74.

Ch'un picciol sorso di lue lucide onde

Inebria l'alma tolto, e la fa lieta, &c.

But Milton seems to have remembered Fairfax's version.

One sup thereof the drinker's heart doth bring

To sudden joy, whence laughter vaine doth rise, &c.

See also PARAD. L. B. ix. 1046.

Soon as the force of that fallacious fruit,

That with exhilarating vapour bland

About their spirits had play'd, and inmost powers

Made err. —

We may add the same effects of the forbidden fruit, *ibid.* 1008.

As with new wine intoxicated both,

They swim in mirth, and fancy &c. WARTON.

v. 812. Will bathe the drooping spirits in delight.] So, in the

HIST. OF PROMOS AND CASSANDRA, by George Whetstones,  
Gent. London, 1578. P. i. A. i. S. ii.

— the rushing youthes that bathe in wanton blisse.

Spenser, FAERY Q. i. i. 47.

Bathed in wanton blis and wicked joy.

MIROUR FOR MAGISTRATES, ed. 1610. p. 606.

She bath'd in blisse, while we lay drown'd in woe.

And FUIMUS TROES, 1633. Reed's OLD PL. vol. vii. p. 445.

— Elysian fields, where spotless souls

Do bathe themselves in blis. EDITOR.

v. 813. — Be wise, and taste.] The serpent closes his specious  
conference with Eve in a similar strain, PAR. L. B. xi. 732.

Goddeffs humane, reach then, and freely taste. EDITOR.

v. 815. O ye mistook, ye should have snatcht his wand,

And bound him fast; without his rod revers'd,

And backward mutters of dis severing power,

We cannot free the Lady, &c.] They are directed before

He most of all doth bathe in blis.  
Shall bathe a great much.  
Lark Hunt, of a contented much.

Bar of Saint Devies





We cannot free the Lady that sits here  
In stony fetters fixt, and motionless:  
Yet stay, be not disturb'd; now I bethink me,  
Some other means I have which may be us'd,  
Which once of Melibœus old I learnt,  
The soothest shepherd that e'er pip't on plains.

There is a gentle Nymph not far from hence,

The circumstance in the text, of the brothers forgetting to seize and reverse the magician's rod, while by contrast it heightens the superiour intelligence of the Attendant Spirit, affords the opportunity of introducing the fiction of raising Sabrina; which, exclusive of its poetical ornaments, is recommended by a local propriety, and was peculiarly interesting to the audience, as the Severn is the famous river of the neighbourhood. WARTON.

v. 821. Doctor Johnson reprobates this *long narration*, as he styles it, about Sabrina; which, he says, "is of no use because it is false, and therefore unsuitable to a good being." By the poetical reader, this fiction is considered as true. In common sense, the relator is not true: and why may not an imaginary being, even of a good character, deliver an imaginary tale? Where is the moral impropriety of an innocent invention, especially when introduced for a virtuous purpose? In poetry false narrations are often more useful than true. Something, and something preternatural, and consequently false, but therefore more poetical, was necessary for the present distress. WARTON.

v. 823. *The soothest shepherd.*] The truest, faithfullest. Sooth is truth. In sooth is indeed. And therefore what this soothest shepherd teaches may be depended upon. NEWTON.

Tickell reads "smootheft shepherd."

Dyer, in his FLEECE, B. i. copies Milton.

First arose in song

Hoar-headed Damon, venerable swain,

The soothest shepherd of the flowery vale. EDITOR.

Ibid. — *that e'er pip't on plains.*] Spenser thus characterises Hobbinol, as Mr. Bowle observes, in C. CLOUDS COME HOME AGAIN.

— A jolly groome was hee,

As euer piped on an oaten reed.

And Amyntas, in the same poem.

He, whilst he liued, was the noblest swaine,

That euer piped on an oaten quill. WARTON.

v. 824. *There is a gentle Nymph not far from hence, &c.*] Sabrina's fabulous history may be seen in the MIRROR FOR MAGISTRATES under the Legend of the LADY SABRINE, in the sixth Song of Drayton's POLYOLBION, the tenth Canto and second Book of

+ O God! O God! Not in this tongue of mine,  
That laid sentence of dread banishment  
On you proud man, shall take it off again  
With words of sooth! — v. c. c. sweetmeat

by the soothest

is applied to a son's

in the next Act II. Sc. 4.



That with moist curb sways the smooth Severn stream,  
 Sabrina is her name, a Virgin pure; 826  
 Whilom she was the daughter of Loeme,  
 That had the scepter from his father Brute.  
 She, guiltless damsel, flying the mad pursuit

Spenser's *FAERIE QUEENE*, the third Book of ALBION'S ENGLAND, the first Book of our author's History of England, in *Hardyng's Chronicle*, and in an old English Ballad on the subject. See NOTE ON *EPITAPH DAM.* v. 176.

The part of the fable of *Comus*, which may be called the *DISINCHANTMENT*, is evidently founded on Fletcher's *FAITHFUL SHEPHERDESS*. The Moral of both dramas is the TRIUMPH OF CHASTITY. This in both is finally brought about by the same sort of machinery.

Sabrina, a virgin and a king's daughter, was converted into a river-nymph, that her honour might be preserved inviolate. Still she preserves her *maiden gentleness*; and every evening visits the cattle among her twilight meadows, to heal the mischiefs inflicted by elvish magic. For this she was praised by the shepherds.

— She can unlock the clasping charm, and thaw the numming spell;  
 If she be right invok'd in warbled song.

She protects virgins in distress. She is now solemnly called to deliver a virgin imprisoned in the spell of a detestable forcerer. She rises at the invocation, and leaving her car on an offered rushy bank, hastens to *help injured chastity*. She sprinkles on the breast of a captive maid, precious drops selected from her pure fountain. She touches thrice the tip of the lady's finger and thrice her ruby lip, with chaste palms *moist and cold*; as also the envenomed chair, smeared with tenacious gums. The charm is dissolved: and the Nymph departs to the bower of Amphitrite.

But I am anticipating, by a general exhibition, such particular passages of Fletcher's play as will hereafter be cited in their proper places; and which, like others already cited, will appear to have been enriched by our author with a variety of new allusions, original fictions, and the beauties of unborrowed poetry.

WARTON.

v. 829. *She, guiltless damsel.* So edit. 1645. and MS. The ed. 1637. followed by Tonson, 1695, &c. Tickell and Fenton have *she*. WARTON.

And Tonson, in his edition of 1713, *she*. EDITOR.

*Ibid.* — *flying*.] Pronounc'd, as one syllable, *flyng*: as, at v. 831, *inn'cence* in two syllables. HORD.

This pronounciation of *flying* often occurs in Milton. See *PAR. LOST*, iii. 942, vi. 536, and *PAR. REG.* iii. 322. And *innocent*, as two syllables, at v. 574. *supr.* EDITOR.

835. — ages Nereus — ] Grandaeus Nereus —  
called by Ophiurus in his Argonautics μετὰ Νηρηίοις & Νηρηίῳ  
also by Aeschylus Πανδιεὺς — & by Homer Νηρηΐων  
**GOMUS**  
R. 1. 358. 815

Of her enraged stepdam Guendolen; 839  
Commended her fair innocence to the flood,  
That stay'd her flight with his cross-flowing course.  
The Water-Nymphs, that in the bottom play'd,  
Held up their pearled wrists, and took her in,  
Bearing her freight to aged Nereus hall, 845  
Who, piteous of her woes, rear'd her lank head,  
And gave her to his daughters to imbathe  
In nectar'd lavers, strew'd with asphodil.

v. 833. *The Water-Nymphs, that in the bottom play'd,*  
*Held up their pearled swift, and took her in.]* Drayton  
gives the Severn pearls. He says of Sabrina, Poet. v. 8. v.  
vol. iii. p. 752.

The path was strew'd with *pearl*.  
He speaks also of "the *pearly* Conway's head," a neighbouring river. Ibid. S. ix. vol. iii. p. 827. And of the "*precious orient pearl* that breedeth in her sands." Ibid. S. x. vol. iii. p. 842. We shall see, that Milton afterwards gives gems to the Severn of a far brighter hue.

See Peacham's *Perieck of Mourning*, edit. 1613. Nupt. Hymn. ii.  
TO A WATER-NYMPH; WITH AN INVOCATION TO THE MUSES.

Doris, gather from thy shore  
Corall, crystall, amber store;

Which thy queene in bracelets swifts, And in the  
For her alabaster wrists: the legerous dilligent

Plait her tresses with your pearls.

R. Heyrick has the "*silver-wristed Naiades*," *Hesperid.* ut  
supr. p. 375. In Drayton, the Nereids adorn their wrists with  
bracelets of shells. *Polyolus*, S. A. p. 1042. *Watson*.

v. 835. Bearing her freight in aged Narwhall.] Drayton has  
"Neptune's mighty hall." POLYOLA. S. xv. vol. iii, p. 1643.  
And "Neptune's hall." S. xv. vol. iii, p. 943. W. 1797

17837. — *to imbath*. The word *imbath* occurs in our author's REFORMATION, "Mathinks a sovereign and reviving joy must needs rush in the bosom of him that reads or hears; and the sweet odour of the returning Gospel *imbath* his soul with the fragrance of Heaven." PROSE WORKS, vol. i. 2. What was enthusiasm in most of the puritanical writers, was poetry in Milton. Warton.

This at least reminds us of Alceus's Epigram or Epitaph on Homer, who died in the island of Io. The Nereids of the circumambient sea bathed his dead body with



And through the porch and inlet of each sense  
Dropt in ambrosial oils, till the reviv'd,  
And underwent a quick immortal change,  
Made Goddess of the river: still she retains  
Her maiden gentleness, and oft at eve  
Visits the herds along the twilight meadows,  
Helping all urchin blasts, and ill-luck signs

nectar. ANTHOLOG. Lib. iii. p. 386. edit. Brod. Francof. 1600. fol.

NEKTAPI δ' ἀνάλαι Νηχίδας ἰχθυόεντα,

Kal nēdi 'Anaiōi Nēchidai ichthiōēnta.

The process which follows, of dropping ambrosial oyls "into the porch and inlet of each sense" of the drowned Sabrina, is originally from Homer, where Venus anoints the dead body of Patroclus with rosy ambrosial oyl. *Il.* v. 186.

Πόρῳ δ' ἔχουσ' ἑλαιοῖ.

AMBROSIQ.

See also Bion's HYACINTH. "Κεῖν δ' ἀμβροσίον καὶ ἰατρικὸν α. v. λ." *Idyll* ix. 3. WARTON.

Compare also *Il.* T. v. 38.

Πατρόκλῳ δ' αἶν' ἀμβροσίην καὶ Νεκτάρ' ἐνδορῶν.

ΕΤΑΕΕ ΚΑΤΑ ΠΙΝΩΝ, ἢ αὖ οἱ χροὶς ἐνδορῶν σιν. EDITOR.

v. 839. And through the porch. The same metaphor in HAMLET, A. i. S. viii.

And in the porches of mine ear did pour  
The leperous distilment. NEWTON.

v. 841. And underwent a quick immortal change. So, in the TEMPEST, A. i. S. ii.

Nothing of him that doth fade,

But doth suffer a sea-change. STEEVENS.

v. 844. Visits the herds along the twilight meadows,

Helping all urchin blasts, and ill-luck signs.

That the shrewd meddling elfe delights to make.

The virgin shepherdess Gloriny in Fletcher's pastoral play so frequently quoted, possesses the skill of Sabrina, A. i. S. 12 p. 104.

Of all green wounds I knowe the remedies

In men or cattle; be they stung with snakes,

Or charm'd with powerful words of wicked art,

Or be they lovesick, &c.

These can I cure, such secret virtue lies

In herbs applied by a virgin's hand. WARTON.

v. 845. Helping all urchin blasts. The urchin, or hedgehog, from its solitariness, the ugliness of its appearance, and from a popular opinion that it sucked or poisoned the udders of cows, was adopted into the demonologic system: and its shape was some-

That the shrewd meddling elfe delights to make,  
Which she with precious vial'd liquors heals,  
For which the shepherds at their festivals  
Carrol her goodness loud in rustic lays,  
And throw sweet garland wreaths into her stream

times supposed to be assumed by mischievous elves. Hence it was  
one of the plagues of Caliban in the *Tempest*, A. ii. S. ii.

— His Spirits hear me,

And yet I needs must curse. But they'll not pinch,

Fright me with *urchin-shows*, pitch me i'th' mire,

Nor lead me like a fire-brand in the dark,

Out of my way, unless he bid 'em. —

And afterwards, he supposes that those Spirits appear,

— like *hedge-hogs*, which

Lie tumbling in my barefoot way, and mount

Their pricks at my foot-fall —

Again, A. i. S. ii. It is one of the curses of Prospero.

— *urchins*

Shall, for that vast of night that they may work,

All exercise on thee.

And, in the opening of the incantation of the weird sisters in  
*MACBETH*, A. iv. S. i.

1 W. Thrice the brinded cat has mew'd.

2 W. Thrice. And once the *hedge-pig* whin'd.

Compare also a speech in *TITUS ANDRONICUS*, at least cor-  
rected by Shakspeare, A. ii. S. iii.

They told me, here, at the dead time of night,

A thousand fiends, a thousand hissing snakes,

Ten thousand swelling toads, as many *urchins*,

Would make such fearful and confused cries, &c.

There was a sort of subordinate or pastoral system of magic, to  
which the urchin properly belonged. WARTON.

v. 846. *That the shrewd meddling elfe delights to make.* Shakspeare  
mentions a Spirit, who "mildews the white wheat, and hurts the  
"poor creatures of the earth." *K. LEAR*, A. i. S. iv. The plant  
Haemony is before mentioned as good "against all enchantments,  
"mildew, blast, or damp." v. 640. Shakspeare calls Robin  
Goodfellow a "*shrewd* and knavish sprite." *MIDS. N. DR.* A. i.  
S. i. Drayton attributes the same malignant power to the Druids,  
*HÆROIC. EPIC.* vol. i. p. 301.

Their hellish power to kill the ploughman's seed,

Or to forepeak whole flocks as they did feed. WARTON.

v. 850. *And throw sweet garland wreaths into her stream.* This  
reminds us of a passage in Spenser's *PROTHALAMION*, lt. 5.

And all the waves did strew,

That like old Peneus waters they did seeme,



Of pancies, pinks, and gaudy daffadils. 1851  
 And, as the old Swain said, The can unlock  
 The clasping charm, and thaw the numming spell,  
 If she be right, in yok'd in warbled song.  
 For maidenhood she loves, and will be swift 1855  
 To aid a Virgin, such as was herself,  
 In hard-besetting need; this will I try,  
 And add the power of some adjuring verse.

## SONG.

Sabrina fair, \_\_\_\_\_  
 Listen, where thou art sitting 860  
 Under the glassy, cool, translucent wave,

When down along by pleasant Tempe's shore  
 Scattered with flowres through Thessaly they streame.  
 But B. and Fletcher exhibit a passage more immediately to the  
 purport of the text. FALSE ONE, A. iii. S. iii. vol. iv. p. 134.  
 With incense let us bless the brim,  
 And as the wanton fishes swim,  
 Let us gums and garlands sing, &c. WARTON.  
 Compare also Spenser, FAERY Q. iii. l. 36.  
 And throw into the well sweet rosemaryes,  
 And fragrant violets, and pauncies trim. EDITOR.

v. 852. — *she can unlock*

*The clasping charm, and thaw the numming spell.]* This  
 notion of the wisdom or skill of Sabrina, is in Drayton, POLYOLB.  
 S. v. vol. ii. p. 753.

Who was by Nereus taught, the most profoundly wise,  
 That learned her the skill of hidden prophecies,  
 By Thetis special care. —

Jonson's witch, in the SAD SHEPHERD, is said "to rivet charms,  
 "planted about her in her wicked seat." A. ii. S. vii. WARTON.  
 v. 854. — *Warbled song.]* PAR. LOST, B. ii. 242. "Warbled  
 "hymns." ARCADES, v. 87. "Warbled string." That is, the  
 lute accompanied by the voice. WARTON.

v. 856. *To aid a Virgin, such as was herself.]* Alluding perhaps  
 to the Danaids invocation of Pallas, wherein they use the same  
 argument. Eschyl. Supp. v. 155.

*Under the glassy, cool, translucent wave.]* Shakspeare,  
 HAMLET, A. iv. S. i.

There is a willow grows askant the brook

In twisted braids of lillies knitting  
The loose train of thy amber-dropping hair;  
Listen for dear honour's sake,

That shews his hoar leaves in the glassy stream.

So, in Jonson's NEPTUNE'S TRIUMPH, first acted in 1624.

Upon the glassie waves.

Perhaps Gray borrows it from Comus. See ETON. COLL. the Thames' "glassy wave."

Milton, in his Translation of the 114th Psalm, has "glassy floods," which Prior copies in his SOLOMON, B. ii. v. 683. Donne, POEMS, ed. 1633. p. 14. has "the glassie deep." The phrase seems to have originated from Virgil, *ÆN.* vii. 759. "Vitred te Fucinus undæ." EDITOR.

Ibid. *Translucent*, which I always thought to be first used by Milton, occurs in Brathwayte's LOVE'S LABYRINTH, Lond. 1615. 12mo. p. 29. of the sun, "Heaven's translucent eie." Pope perhaps had it from Milton, on his grotto.

Thou, who shalt stop where Thames' translucent wave.

*Translucent* occurs in the description of the scenery of Jonson's MASQUE at Court on Twelfth Night, 1605. And in Sir John Davies's ORCHESTRA, published with his Hymns, in 1622. "The air's translucent gallery."

Compare SAMSON AGON, v. 548.

Wherever fountain or fresh current flow'd

Against the eastern ray, translucent. EDITOR.

v. 862. In twisted braids of lillies knitting

The loose train of thy amber-dropping hair.] We are to understand water-lilies, with which Drayton often braids the tresses of his water-nymphs, in the POLYOLBION. See Note on ARCADES, v. 97. WARTON.

v. 863. The loose train of thy amber-dropping hair.] We have "an amber cloud," above v. 333. And in L'ALLEGRO, "the sun is robd in flames and amber light." v. 61. But Liquid Amber is a yellow pellucid gum. Sabrina's hair drops amber, because in the poet's idea, her stream was supposed to be transparent. As in PARAD. L. B. iii. 358.

And where the river of bliss through midst of Heaven,

Rolls o'er Elysian founts her amber stream.

And when Chloaspes has an "amber stream." PARAD. REG.

B. iii. 298. But Chloaspes was called the golden water. Amber when applied to water, means a luminous clearness; when to hair, a bright Yellow. Amber drops are given to the sun in Sylvester's DU BAR as more than once. And to Sabrina's daughter by Wither, EPITHAL. edit. 1622. WARTON.

see Sylvester's, Woodman's Bear, St. 42.



867. Instruct and aid me, great Oceanus,  
What land is this that now appears to us,  
B. Johnsons Masques of Black neps.

120

COMUS 22. Nov 1716. 8. l. III.

865.

Goddeſs of the ſilver lake. 865

And, Liſten and ſave. 865

Liſten and appear to us.

In name of great Oceanus,

By th' earth-ſhaking Neptune's mace,

And Tethys grave maſteſtic pace, 870

By hoary Nereus wrinckled look,

And the Carpathian wiſard's hook,

By ſcaly Triton's winding ſhell,

v. 865. — ſilver lake.] PAR. LOST, B. vii. 437. "ſilver lakes." WARTON.

So, in the MIF. FOR MAG. ed. 1610. p. 730. the "SEVERNE'S ſilver waves." EDITOR.

v. 867. Liſten and appear to us.

In name of great Oceanus.] In the reading of the Spirit's adjuration by the ſea-deities, it will be curious to obſerve how the poet has diſtinguiſhed them by the epithets and attributes, which are aſſigned to each of them in the beſt clafſic authors.

Great Oceanus. So, in Heſiod, THEOG. 20. *Ὠκεανὸς τε φύων.* NEWTON.

So Drayton, POLYOL. S. xvii. "The court of great Oceanus." And in other places. And, in one of Jonſon's QUEENES MASQUES, 1616.

Fayre Niger, ſonne to great Oceanus. WARTON.

v. 869. Neptune is uſually called earth-ſhaking in Greek. *Ἐνδοχρύσιος*, IL. M. 27. and *Ἐνδοχρύσιος*, IL. T. 13. NEWTON.

v. 870. Tethys the wife of Oceanus, and mother of the Gods, may well be ſuppoſed to have a grave maſteſtic pace: and Heſiod calls her *ῥαῖνα Τηθύς*, the venerable Tethys. THEOG. 368. NEWTON.

v. 871. Milton had before called Nereus at v. 835. aged, as in Virgil, GEORG. iv. 392. *grandævus Nereus*: he may be called hoary too upon another account; "Fere omnes Dii marini ſenes ſunt, *albent enim eorum capita ſpumis aquarum.*" Servius, in GEORG. iv. 403. NEWTON.

v. 872. The Carpathian wiſard is Proteus, who had a cave at Carpathus, an iſland in the Mediterranean, and was a wiſard or prophet, as alſo Neptune's ſhepherd; and as ſuch bore a hook. See Virgil, GEORG. iv. 387. NEWTON.

And Ovid, MET. xi. 249. *Carpathius hater.* EDITOR. bnf

v. 873. Triton was Neptune's trumpeter, and was ſcaly, as all theſe ſorts of creatures are; "ſquamis modo hiſpido corpore, *et cetum qua humanam effigiem habent.*" Plin. lib. ix. ſect. iv. His winding ſhell is particularly deſcribed in Ovid, MET. i. 333. NEWTON.

867. Instruct and aid me, great Oceanus,  
What land is this that now appears to us,  
B. Johnsons Masques of Black neps.

And old sooth-saying Glaucus spell,  
By Leucothea's lovely hands,  
And her Son that rules the Strands,  
By Thetis tinsel-slipper'd feet,  
And the songs of Sirens sweet,

874. Glaucus was an excellent fisher or diver, and so was feigned to be a sea-god. Aristotle writes that he *prophefied* to the gods, and Nicander says that Apollo himself learned the art of prediction from Glaucus. See Athenæus lib. vii. cap. 12. And Euripides, *ORÆST.* 363. calls him the seaman's prophet, and interpreter of Nereus; and Apollon. Rhodius. *ARGONAUT.* 1310. gives him the same appellation. NEWTON.

875. *Inc.* flying from the rage of her husband Athamas who was furiously mad, threw herself from the top of a rock into the sea, with her son Melicerta in her arms. Neptune, at the intercession of Venus, changed them into sea-deities, and gave them new names, *Leucothea* to her, and to him *Palemon*. See Ovid, *MET.* iv. 538. She, being *Leucothea*, or the white goddess, may well be supposed to have lovely hands, which I presume the poet mentions in opposition to Thetis' feet: and her son rules the Strands, having the command of the ports, and therefore called in Latin *Portumnus*. See Ovid, *FAST.* vi. 545. NEWTON.

877. — *tinsel-slipper'd feet.* The poet meant this as a paraphrase of *αργυροπόδα* or *silver-footed*, the usual epithet of Thetis in Homer. NEWTON.

W. Browne has "*silver-footed Thetis*," as Mr. Bowle observes, *BRIT. PAST.* B. ii. p. 35. Perhaps the first time in English poetry. *Silver-buikin'd Nymphs* are in *ARCADES.* v. 33. WARTON.

*Silver-footed* is the epithet applied by Chapman, in his translation of the *ILIAD*, to Thetis, several years before Browne. See *Hist. of Eng. Poetry*, vol. iii. p. 443. 2d ed. And the phrase occurs in Browne prior to the instance given by Mr. Bowle. See *BRIT. PAST.* B. ii. p. 22. Jonson in *NEPTUNE'S TRIUMPH* has "*silver-footed Nymphs*." And, in his *PAN'S ANNIVERSARIE*, "*silver-footed Fayes*." Crashaw, in his beautiful little poem, *THE WEEPER*, has "*silver-footed rills*," *POEMS*, ed. Paris. 1652. p. 85.

Mr. Warton, in his *TRIUMPH OF LARS*, remembered Milton's compound, and formed thence another no less elegant:

— the smooth surface of the dimply hood  
The *silver-slipper'd* his lightly trod. EDITOR.

878. The *Sirens* are introduced here, as being Sea-Nymphs, and singing upon the coast. NEWTON.

Sandys says, that the fabulous melody of the Sirens has a topographical allusion. "For Archippus tells of a certaine Bay, "contracted within winding streights and broken clifles, which, "by the singing of the windes and beating of the billowes, report



\* 880. *Ligea's golden comb* — [Sandys's *Arctica*, *hæc a begins a story of a King's daughter, one day sitting at her window, playing upon her harp as sweet as any rose; and combing her head with a comb all precious stones.* — p. 154.

By dead Parthenope's dear tomb,  
And fair Ligea's golden comb, 880  
Wherewith she sits on diamond rocks,  
Sleeking her soft alluring locks;  
By all the Nymphs that nightly dance  
Upon thy streams with wily glance,  
Rise, rise, and heave thy rosy head, 885

"a delightfull harmony, alluring those who fail by to approach:  
"when forthwith, throwne against the rocks by the waves, and  
"swallowed in violent eddies, &c." Sandys's *Ovid's METAM.*  
B. v. p. 197. edit. 1637. I do not at present recollect any Archip-  
pus, except the old comic Greek poet, who has a few fragments  
in Stobæus. Whoever he be, Spenser has exactly described  
the feat and allegory of the Sirens in the same manner. F. Q.  
ii. xii. 30. WARTON.

v. 879. *Parthenope* and *Ligea* were two of the Sirens. *Parthe-  
nope's tomb* was at Naples, which was therefore called *Parthenope*.  
Plin. lib. iii. sect. ix. Silius Ital. xii. 33. *Ligea* is also the name of a  
Sea-Nymph in Virgil, *GEORG.* iv. 336. and the poet draws her in  
the attitude in which mermaids are represented. See *Ovid, MET.*  
iv. 316. Of *Salmacis*. NEWTON.

One of the employments of the Nymph *Salmacis* in *Ovid*, is  
to comb her hair. But that fiction is here heightened with the  
brilliancy of romance. *Ligea's comb* is of gold, and she sits on  
diamond rocks. These were new allurements for the unwary.  
*Ligea* is celebrated for her singing in *POLYOLB.* S. xx. vol. iii. 1043.

Then *Ligea* which maintains the birds harmonious layes,  
Which sing on river banks &c. WARTON.

v. 881. — on diamond rocks.] G. Fletcher has "maine  
"rocks of diamound." *CHRIST'S VICT.* P. i. st. 61. ed. 1610.  
Compare *PAR. LOST*, B. v. 760. of *Lucifer's Palace*.

Rais'd on a mount, with pyramids and towers

From diamond quarries hewn, and rocks of gold.

And see Note on *ELEG.* iii. v. 49. WARTON.

In the Note on *ELEG.* iii. v. 49, Mr. Steevens adduces a passage  
from *Pymlico*, or *Runne Red Cappe*, &c. 1609, where the palace  
of the Sun is described shining like "a rocke of diamond." So in  
the "Pleasaunt Conceited Hist. called *TAMING OF A SHREW*,"  
1607. "rocks of pearle and pretious stone," and "purple rocks of  
"amethysts, and glistering hyacinth." And in Spenser, *F. Q.* i. vi. 4.  
"rock of diamond," but in its etymological sense, that is, an immove-  
able, an impenetrable rock. Compare *PAR. L. B.* vi. 364. "In a  
"rock of diamond arm'd." And *PAR. REG.* B. iv. 530.

Proof against all temptation, as a rock

Of adamant. — EDITOR.

886. In Marlow's *Adone* heptanes *Shore*  
is of crystal supported by corals. B. i. H. 105.

COMUS.

123

From thy coral-paven bed,  
And bridle in thy headlong wave,  
Till thou our summons answer'd have.

Listen and save.

SABRINA rises, attended by Water-Nymphs, and sings.

By the rusby-fringed bank, 890

v. 886. From thy coral-paven bed. J. Drayton of Sabrina's robe,  
POLYOLB. S. v. vol. iii. p. 153.

Whose skirts were to the knees with coral fring'd below.  
And we have pearl-paved in Drayton, *ibid.* S. xix. vol. iii. p.  
1225. This clear pearl-paved lrt. Again, "Where every  
"pearl-paved ford." Mus. ETYS. NYMPH, vol. iv. p. 1294.  
Shakspeare has simply "paved fountain." MRS. N. DR. A. H.  
S. ii. In Marlowe, quoted in ENGLAND'S PARNASSUS, 1600,  
p. 480. "pebble-paved channell." WARTON.

v. 889. Listen and save. J. The repetition of the prayer ver. 866  
and 889 in the invocation of Sabrina, is similar to that of *Æschylus's*  
Chorus in the invocation of Darius's shade. PERSÆ. ver.  
666 and 674. THYER.

Thus Amarillis, in the FAITHFUL SHEPHERDESS, invokes  
the priest of Pan to protect her from the Sullen Shepherd, A. v.  
S. i. p. 184.

Hear me, and save from endless infancy  
My yet unblasted flower, Virginity.

By all the garlands that have crown'd that head,  
By thy chaste office, &c. WARTON.

Perhaps Mr. Maſon had the invocation of Sabrina in view,  
where he makes the Chorus of Druids conclude their *adjuration*  
and prayer in CARMÆTACUS, thus,

Spirit invisible! to thee  
We swell the solemn harmony.

Hear us and aid. EDITOR.

v. 896. By the rusby-fringed bank. J. See PARS. L. iv. 202.  
"The fringed bank with myrtle crown'd." So Browne, BRITT.  
PAST. B. ii. Sp. 3. p. 122.

To tread the fring'd bank of an amorous flood.  
Again, B. i. 9. iv. p. 68.

The tuſſes which fring'd the ſhoare about.  
And Drayton, POLYOLB. S. ii. vol. ii. p. 685.

Upon whose moisted ſkirts with ſea-weed fring'd about.  
And Carew, Milton's contemporary, POEMS, p. 149. edit. 1657.

With various trees we fringe the rivers brink.  
I would read *ruſſy-fringed*. In Fletcher, we have a "ruſſy bank."  
ubi ſupr. p. 127. WARTON.



Where grows the willow, and the osier dank,  
My sliding chariot stays.

Spenser PROTHALAM, v. 12, has the Thames' "*rusty bank*." See also Shakspeare, MIDS. N. DREAM, A. ii. S. ii. "By paved fountain, or by *rusty bank*." Mr. Warton takes another opportunity of contending for "*rusty stringed*," and says we have otherwise two epithets instead of one, with a weaker sense, 2d edit. p. 290. Yet Milton uses similar combined epithets, without prefixing the letter y to the latter of them: as *flowery-kirtled* v. 254. *rosy-bosomed* v. 286, and, ON THE DEATH OF A FAIR INFANT 15, *icy-pearled*. EDITOR.

W. 891. *Where grows the willow, and the osier dank*.] Milton's perpetual and palpable imitations of the FAITHFUL SHEPHERDESS, will not permit us to doubt, that he had a retrospect to the rising of the river god, who also affords other correspondencies, in that drama, A. iii. S. i. R. 153. "I am this fountains god, below

My waters to a river grow,  
And twist two banks with osier set  
That only prosper in the wet  
Through the meadows do I glide, &c. WARTON, v. 892.

*My sliding chariot stays,*  
*Thick set with agat, and the jasper sheen*  
*Of turkis blue, and amould green*

*That in the channel strays.*] Milton perhaps more immediately borrowed the idea of giving Sabrina a rich chariot, from Drayton's POLYORON, so often quoted, and more especially as he discovers other references to Drayton's Sabrina. And the celebrity of Drayton's poem at that time better authorized such a fiction. POLYORON, S. v. vol. ii. p. 252.

Now Sabrina, as a Queen miraculously fair,  
Is absolutely plac'd in her imperial Chair,  
Of crystal richly wrought, that gloriously did shine, &c.

Then comes a wasteful luxuriance of fancy. It is embossed with the figures of all the Nymphs that had been wooed by Neptune, all his numerous progeny, all the nations over which he had ruled, and the forms of all the fish in the ocean. Milton is more temperate. But he rather unsuitably supposes all the gems, with which he decorates her car, to be found in the bottom of her stream.

As, in Milton, Sabrina is raised to perform an office of solemnity, so, in Drayton, she appears in a sort of judicial capacity, to decide some of the claims and privileges of the river Lundy, which she does in a long and learned speech. See also S. viii. vol. iii. p. 795. Where again she turns pedant, and gives a laboured history of the ancient British kings. In Milton, she rises "attended by water-nymphs;" and, in Drayton, her car is surrounded by a group of the deities of her neighbouring rivers. WARTON.

897.  
899

— other print has any steps near left;  
Her treading would not bend a blade of grass  
— velvet —

COMUS

125

Thick set with agat, and the azurn sheen  
Of turkis blue, and emtrauld green;  
That in the channel strays;  
Whilst from off the waters fleet  
Thus I set my printless feet  
O'er the cowslip's velvet head,  
That bends not as I tread;  
Gentle Swain, at thy request  
I am here.

v. 893. — the azurn sheen. Sheep is also used as a substantive, infr. v. 1003, in the ODE NATIV. v. 145, and in the EPIT. ON THE MARCH. WINCHESTER, v. 73. Editor.

v. 896. Whilst from off the waters fleet  
Thus I set my printless feet. So Prospero to his elves,  
but in a style of much higher and wilder fiction. TEMP. A. II. S. 2  
And ye that on the sands with printless foot  
Do chase the ebbing Neptune, and do fly him  
When he comes back. — WARTON.

v. 898. O'er the cowslip's velvet head. In the FAITHF. SHEP-  
HERDESS, A. II. S. II. "The dew-drops hang on the velvet  
"heads" of flowers. Editor.

v. 899. That bends not as I tread. See ENGLAND'S HALICORN  
ed 1614. by W. H. WARTON.

— where she doth walke,  
Scarfe she doth the primrose head  
Depresse, or tender stalk  
Of blew-vain'd violets  
Whereon her foot she sets. WARTON.  
So Camilla in Virgil, EN. vii. 898.  
Illa vel intacta segetis per summa volaret  
Gramina, nec teneras cursu lassisset aristas.  
And Venus, in Shakspeare's VEN. AND ADONIS.

The grass stoops not, she treads on it so light,  
Jonson also, in his Masque, THE VISION OF DELIGHT, describes  
the same Goddess treading

As if the wind, not she did walke,  
Nor press'd a flow'r, nor bow'd a stalk.  
Compare Pope's Fairies, in his JAN. AND MAY, v. 625.  
So fearely tripp'd the light-foot ladies round,  
The knights so nimbly o'er the greensword bound,  
That scarce they bent the flow'rs, or touch'd the ground.

This is from COMUS, and there are other phrases in JANUARY  
AND MAY, which seem to be derived from the same Original.  
Thus, at v. 333.  
The Lappet flies their moon-light sports pursue.



*Sp.* Goddess dear, We implore thy powerful hand  
To undo the charmed band  
Of true Virgin here distressed,  
Through the force, and through the wile,  
Of unblest inchanter vile.

*Sabr.* Shepherd, 'tis my office best  
To help insnared chastity  
Brightest Lady, look on me;  
Thus I sprinkle on thy breast  
Drops, that from my fountain pure  
I have kept, of precious cure;  
Thrice upon thy finger's tip,

See above, v. 118. Again, JAN. AND MAY, v. 599.  
Thus while she spoke a sidelong glance she cast,  
Where Damian kneeling, worshipp'd at the past.

See above, v. 302. *EDITOR.* —  
v. 907. — inchanter vile.] So, in the FAITHFUL Q. iii. 211. 31.  
And her before the vile enchanter late. *EDITOR.*  
v. 910. Brightest Lady, look on me.] In the manuscript, *Virtuous.*  
But *Brightest* is an epithet thus applied in the FAITHFUL SHEP-  
HERDESS. WARTON.

v. 912. Drops, that from my fountain pure  
I have kept, of precious cure.] Calton proposed to read  
*ure*, that is, *use*. The word, it must be owned, was not uncom-  
mon. See many proofs in OBSERVATION on Spenser's F. Q. vol. ii.  
241. But the rhymes of many couplets in the FAITHFUL SHEP-  
HERDESS relating to the same business, and ending *pure* and *cure*,  
shew that *cure* was Milton's word. These drops are sprinkled  
thrice. So Michael, purging Adam's eyes, PAR. LOST, B. xi. 416.

And from the well of life three drops instill'd.  
All this ceremony, if we look higher, is from the ancient practice  
of lustration by drops of water. Virg. *ÆN. M.* 230. "He thrice  
"moistened his companion with pure water,"  
Spargens rore levi.  
And Ovid, MET. iv. 479.

*Rorant lustravit aquis Phaemantias Iris.* WARTON.  
v. 914. Thrice upon thy finger's tip, &c.] Compare Shakspeare,  
MID. N. DR. A. ii. S. vi.

— Upon thine eyes I throw  
All the power this charm doth owe, &c.  
But Milton, in most of the circumstances of dissolving this charm,  
is apparently to be traced in the following passages in the FAITH-  
FUL SHEPHERDESS, which are thrown together at one view from

Thrice upon thy rubied lip : 915  
Next this marble venom'd feat,

various part of the play. Amarillis lays of a sacred fountain,  
A. i. S. i. p. 135.

This holy well, my grandame that is dead,  
Right wife in charms, hath often to me said,  
Hath power to change the form of any creature,  
Being thrice dipt o'er the head, &c. —

— casting them thrice asleep,  
Before I trusted them into this deep.

And the Old Shepherd says, A. i. S. i. p. 109.

— As the priest

With powerful hand shall sprinkle on your brows  
His pure and holy water, ye may be  
From all hot flames of lust and loose thoughts free.

Again, *ibid.* —

I do wash you with this water,  
Be you pure and fair hereafter.  
From your livers and your vains,  
Then I take away the stains. —  
Never more let lustful heat, &c.

The river god rising, with Amoret in his arms, asleep, wounded,  
and enchanted, thus speaks. A. iii. S. i. p. 150. 151.

If thou be'st a virgin pure,  
I can give a present cure :  
Take a drop into thy wound,  
From my watery locks, more round  
Than orient pearl, and far more pure  
Than unchaste flesh may endure. —  
From my banks I pluck this flower  
With holy hand, whose virtuous power  
Is at once to heal and draw.  
The blood returns. I never saw  
A fairer mortal. Now doth break  
Her deadly slumber, Virgin, speak.

Clorin the shepherdess heals the wounded shepherd Alexis: but not  
till he has for ever renounced all impure desires, A. iv. S. i. p. 161.

Hold him gently, till I sing  
Water of a virtuous spring  
On his temples: turn him twice  
To the moon-beams: pinch him thrice, &c.

While Chloe's wound is healing, the Satyre says, A. v. S. i. p. 179.

From this glass I throw a drop  
Of cristal water on the top  
Of every grass, of flowers, a pair, &c. WARRON.

915. — thy rubied lip. So, in Browne's *Brit. Past.*  
B. ii. S. iii. p. 78.



Smear'd with gumms of glutinous heat,  
I touch with chaste palms moist and cold:—  
Now the spell hath lost his hold;

The melting *rubies* on her cherry lip.  
And in one of those beautiful stanzas (as Dr. Percy justly calls them in his *Reliques of Ancient Poetry*, vol. iii. 264. 3d edit.) in *THE MISTRESS OF PHILARETE*, by G. Wither, 1622, a poet who has by some been undeservedly despised:

Neither shall that snowy brest,

Wanton eye, or lip of ruby,

Ever robb me of my rest.

And thus Pope, *ELEGY TO THE MEMORY OF AN UNFORTUNATE YOUNG LADY*, v. 31.

See on these *ruby lips* the trembling breath, EDITOR.

v. 918. *I touch with chaste palms moist and cold:—*

*Now the spell hath lost his hold.*] So the virgin Clorin appears with Alexis reviving. A. v. S. i. p. 177. 178.

Now your thoughts are almost pure;

And your wound begins to cure.—

With spotless hand, on spotless breast,

I put these herbs, to give thee rest;

Which, till it heal thee, will abide

If both be pure; if not, off slide.

Again, she says, A. v. S. i. p. 187.

Shepherd, once more your blood is staid:

Take example by this maid,

Who is heal'd ere you be pure,

So hard it is lewd lust to cure, &c.

I must add the disappearance of the river god, A. iii. S. i. p. 155.

Fairest virgin, now adieu!

I must make my waters fly,

Lest they leave their channels dry;

And beasts that come unto the spring

Miss their morning's watering;

Which I would not: for of late

All the neighbour people sate

On my banks, and from the fold

Two white lambs of three weeks old

Offered to my deity:

For which, this year they shall be free

From raging floods, that as they pass

Leave their gravel in the grass:

Nor shall their meads be overflown

When their grass is newly mown.

Here the river god resembles Sabrina in that part of her character, which consists in protecting the cattle and pastures. And for these

And I must haste ere morning hour 920  
To wait in Amphitrite's bow'r.

*Sabrina descends, and the Lady rises out of her seat.*

SPRIT.

Virgin, daughter of Locrine  
Sprung of old Anchises line,  
May thy brimmed waves for this

services she is also thanked by the shepherds, v. 824. *supr.*

Visits the herds along the twilight meadows, &c.

For which the shepherds at their festivals

Carrol her goodness loud in rustic lays,

And throw sweet garland wreaths into her stream

Of pancies, pinks, and gaudy daffadils. WARTON.

v. 921. *To wait in Amphitrite's bow'r.*] Drayton's Sabrina is arrayed in

— a watchet weed, with many a curious wave,

Which as a princely gift great Amphitrite gave.

POLYOLB. S. v. vol. ii. p. 252. And we have "*Amphitrite's bower*," *ibid.* S. xxviii. vol. iii. p. 1193. See also Spenser, of Cymoent, F. Q. iii. iv. 43.

Deepe in the bottom of the sea her *bowre*.

Again, iii. viii. 37. of Proteus.

His *bowre* is in the bottome of the maine. WARTON.

Compare Sophocles, OED. TYR. v. 203.

— *is playar*

ΘΑΛΑΜΟΝ ἈΜΦΙΤΡΙΤΑΙ.

So Thomson, SUMMER. v. 1624. of the Sun.

As if his weary chariot sought the *bow'rs*

Of Amphitrite, &c. EDITOR.

v. 923. *Sprung of old Anchises line.*] For Locrine was the son of Brutus, who was the son of Silvius, Silvius of Ascanius, Ascanius of Æneas, Æneas of Anchises. See Milton's History of England B. i. NEWTON.

v. 924. *May thy brimmed waves for this.*] Doctor Warburton proposes *brined*, and thinks that *brimmed*, for waves rising to the *brim* or margin of the shore, is a strange word. And in bishop Hurd's copy he has added to his note, "*brined*, for the waters here spoken of, being the tribute paid by Sabrina to the ocean, must needs be *brined* or *salted*, before they could be paid." But he had not remarked the frequent and familiar use of *brim* for



Their full tribute never miss 925  
 From a thousand petty rills,  
 That tumble down the snowy hills :  
 Summer drouth, or singed air,  
 Never scorch thy tresses fair,  
 Nor wet October's torrent flood 930  
 Thy molten crystal fill with mudd ;  
 May thy billows rowl ashore  
 The beryl and the golden ore ;

bank in our old poets. See above at v. 119. And "*brimming*" "stream" ascertains the old reading, PAR. L. iv. 366. WARTON.

v. 925. *Their full tribute never miss*

*From a thousand petty rills,*

*That tumble down the snowy hills.]* The torrents from the

Welch mountains sometimes raise the Severn on a sudden to a prodigious height. But at the same time they *fill her molten crystal with mud*. Her stream, which of itself is clear, is then discoloured and muddy. The poet adverts to the known natural properties of the river. Here is an echo to a couplet in Jonson's *Mask* at Highgate, 1604. WORKS, edit. 1616. p. 882.

Of sweete and seuerall sliding rills,

That streame from tops of those lesse hills, &c. WARTON.

v. 926. ——— *petty rills.]* So in Shakspeare, *RAPE OF LUCRECE*.

The *petty streams*, that pay a daily debt

To their salt sovereign. EDITOR.

v. 928. ——— *or singed air,*

*Never scorch thy tresses fair.]* Sure we should read,

——— *or scorching air;*

*Never singe thy tresses fair.* WARBURTON.

v. 932. *May thy billows rowl ashore*

*The beryl and the golden ore.]* This is reasonable as a

wish. But jewels were surely out of place among the decorations of Sabrina's chariot, on the supposition that they were the natural productions of her stream. The wish is equally ideal and imaginary, that her banks should be covered with groves of myrrhe and cinnamon. A wish, conformable to the real state of things, to English seasons and English fertility, would have been more pleasing as less unnatural. Yet we must not too severely try poetry by truth and reality. See above, at v. 834.

The Water-Nymphs, that in the bottom play'd,

Held up their *pearled wrists*—

And v. 892.

*My sliding chariot stays*

*Thick set with agat, &c.* WARTON.

May thy lofty head be crown'd  
 With many a tower and terrafs round,

v. 934. *May thy lofty head be crown'd  
 With many a tower and terrafs round.* So, of the imperial palace of Rome, PARAD. REG. B. iv. 54.

—Conspicuous far

*Turrets and terrafes.*  
 Milton was impressed with this idea from his vicinity to Windsor-castle.

This votive address of gratitude to Sabrina, was suggested to our author by that of Amoret to the river-god in Fletcher's FAITHFUL SHEPHERDESS, A. iii. S. i. vol. iii. p. 147. But the form and subject, rather than the imagery, is copied. Milton is more sublime and learned, Fletcher more natural and easy.

For thy kindness to me shown,  
 Never from thy banks be blown  
 Any tree, with windy force,  
 Cross thy streams, to stop thy course;  
 May no beast that comes to drink,  
 With his horns cast down thy brink:  
 May none that for thy fish do look,  
 Cut thy banks to damm thy brook;  
 Barefoot may no neighbour wade  
 In the coole streams, wife nor maid,  
 When the spawne on stones doth lye,  
 To wash thir hems, and spoile the frye.

I know not which poet wrote first: but in Browne's BRITANNIA'S PASTORALS, certainly written not after 1613, and printed in 1616, I find a similar vow B. i. S. i. p. 28. Milton has some circumstances which are in Browne and not in Fletcher.

—May first,  
 Quoth Marine, swaines give lambes to thee;  
 May all thy fload have feignorie  
 Of all floads else, and to thy fame  
 Meete greater springes, yet keepe thy name.  
 May neuer euet, nor the toade,  
 Within thy bankes make their abode:  
 Taking thy journey to the sea,  
 Maist thou ne'er happen in thy way  
 On nitre, or on brimstone myne,  
 To spoyle thy taste. This spring of thyne  
 Be ever fresh! Let no man dare  
 To spoyle thy fish, make lock or ware;  
 But on thy margent still let dwell  
 Those flowers which have the sweetest spell;  
 And let the dust upon thy strand  
 Become like Tagus' golden sand.



And here and there thy banks upon  
With groves of myrrhe and cinnamon.

In this pastoral, a passage immediately follows, strongly resembling the circumstance of the river-god in Fletcher applying drops of pure water to the enchanted Amoret, or of Sabrina doing the same to the Lady in *Comus*. A rock is discovered in a grove of sycamores, from which a certain precious water distills, in drops, p. 29.

The drops within a cesterne fell of stone,

Which fram'd by nature, art had never none

Halfe part so curious, &c.

Some of these drops, with the ceremony of many spells, are infused by the Water-Nymphs into the lips of Marine, by which she is cured of her love.

From a close parallelism of thought and incident, it is clear that either Browne's pastoral imitates Fletcher's play, or the play the pastoral. Most of B. and Fletcher's plays appeared after 1616. But there is unluckily no date to the first edition of the FAITHFUL SHEPHERDESS. It is, however, mentioned in Davies's SCOURGE OF FOLLY, 1611.

As Milton is supposed to have taken some hints in *Comus* from Peele's OLD WIVES TALE, I may perhaps more reasonably claim an excuse for lengthening this note, by producing a passage not quite foreign to the text, from that writer's play, entitled THE LOVE OF KING DAVID AND FAIRE BETHSABE, &c. edit. 1599. 4to. Signat. B. B. ij.

May that sweet plaine that beares her pleasant weight

Be still enamel'd with discoloured flowers;

The precious fount beare sande of purest gold,

And for the peble, let the siluer streames,

That pierce earth's bowels to maintaine her force,

Play upon rubies, saphires, chrysolites:

The brims let be embrac'd with golden curles

Of mosse. — WARTON,

v. 936. *And here and there thy banks upon*

*With groves of myrrhe and cinnamon.* ] The construction

of these two lines is a little difficult; to crown her head with towers is true imagery; but to crown her head upon her banks, will scarcely be allowed to be so. I would therefore put a colon instead of a comma at v. 935, and then read

And here and there thy banks upon

Be groves of myrrhe and cinnamon. SEWARD.

In v. 936. *banks* is the nominative case, as *head* was in the last verse but one. The sense and syntax of the whole is, May thy head be crown'd round about with towers and terraces, and here and there [may] thy banks [be crown'd] upon with groves, &c. Επισφαιρο τοι αι ὄχθαι. The phrase is Greek. CALTON.

Come, Lady, while Heav'n lends us grace,  
 Let us fly this cursed place,  
 Left the forcerer us entice 940  
 With some other new device,  
 Not a waste or needless sound,  
 Till we come to holier ground;  
 I shall be your faithful guide  
 Through this gloomy covert wide, 945  
 And not many furlongs thence  
 Is your Father's residence,  
 Where this night are met in state  
 Many a friend to gratulate  
 His wish't presence, and beside 950  
 All the swains, that there abide,  
 With jiggs and rural dance resort;  
 We shall catch them at their sport,  
 And our sudden coming there  
 Will double all their mirth and chere; 955  
 Come, let us haste, the stars grow high,  
 But night fits monarch yet in the mid sky.

*The Scene changes, presenting Ludlow town and the  
 President's castle; then come in country dancers,  
 after them the Attendant Spirit, with the Two  
 Brothers, and the Lady.*

## SONG.

*Sp.* Back, Shepherds, back; anough your play,  
 Till next fun-shine holiday;

v. 951. — *that there abide.*] So, in Milton's own editions.  
 But, in the Cambridge and Ashridge manuscripts, "that near  
 abide:" which reading doctor Newton prefers. EDITOR.

v. 956. — *the stars grow high,*  
*But night fits monarch yet in the mid sky.*] So, in Fletcher's  
 play, A. ii. S. i. p. 145.

Now while the moon doth rule the sky,  
 And the stars, whose feeble light  
 Give a pale shadow to the night,  
 Are up.

Compare P. L. B. i. 785. "The moon sits arbitress." WARTON.



Here be without duck or nod 960  
 Other trippings to be trod  
 Of lighter toes, and such court guise  
 As Mercury did first devise,  
 With the mincing Dryades,  
 On the lawns, and on the leas. 965

v. 960. *Here be without duck or nod.*] "Here are." By *duck* or *nod*, we are to understand the affectation of obeisance. So, in K. RICHARD III. A. i. S. iii.

*Duck* with French *nods* and apish courtesy.

Again, in LEAR, A. ii. S. ii.

Than twenty silly *ducking* observants,

That stretch their duties nicely. —

Compare MIDS. N. DR. A. iii. S. i.

*Nod* to him, elves, and do him courtesies. WARTON.

Ibid. *Here be without duck or nod*

*Other trippings to be trod*

*Of lighter toes, and such court guise*

*As Mercury did first devise,*

*With the mincing Dryades.*] By *ducks* and *nods* our author

alludes to the country people's awkward way of dancing. And, the two Brothers and the Lady being now to dance, he describes their elegant way of moving by *trippings*, *lighter toes*, *court guise*, &c. He follows Shakspeare, who makes Ariel tell Prospero, that his Maskers,

Before you can say, come and go,

And breathe twice, and cry so, so,

Each one, *tripping on his toe*,

Will be here with mop and mow.

And Oberon commands his Fairies,

Every elf, and fairy sprite,

Hop as *light* as bird from briar,

And this ditty after me

Sing, and dance it *trippingly*.

The Dryads were Wood-Nymphs. But here the Ladies, who appeared on this occasion at the court of the lord president of the marches, are very elegantly termed "*Dryades*." Indeed the prophet complains of the Jewish women for *mincing* as they go, ISAIAH, iii. 16. But our author uses that word, only to express the neatness of their gait. PECK.

So Drayton, of the Lancashire lasses, POLYOLB. S. xxvii. vol. iii. p. 1183.

—Ye so *mincingly* that tread,

Again, ibid. p. 1185.

Ye maids the hornpipe then so *mincingly* that tread.

And in his ECLOGUES, where the word may hence be under-

*This second Song presents them to their Father and Mother.*

Noble Lord, and Lady bright,  
I have brought ye new delight,  
Here behold so goodly grown  
Three fair branches of your own;  
Heav'n hath timely try'd their youth, 790  
Their faith, their patience, and their truth,  
And sent them here through hard assays  
With a crown of deathless praise,  
To triumph in victorious dance  
O'er sensual Folly and Intemperance. 975

*The dances [being] ended, the Spirit epiloguizes.*

*Sp.* To the ocean now I fly,  
And those happy climes that ly

stood, vol. vii. p. 1417.

Now shepherds lay their winter-weeds away,  
And in neat jackets *minsen* on the plain.

And Jonson, CYNTH. REV. A. iii. S. iv.

—Some *mincing* marmoset

Made all of clothes and face.—

And Shakspeare, MERCH. VEN. A. iii. S. iv.

—Turn two *mincing* steps

Into a manly stride.—

I presume it is the same word, applied to the *simpering* dame in  
K. LEAR, A. iv. S. iv.

That *minces* virtue, and does shake the head

To hear of pleasure's name.— WARTON.

v. 972. — *through hard assays.*] Milton is fond of this expression. See PAR. LOST, B. iv. 932.

From *hard assays* and ill successes past.

See also PAR. REG. B. i. 264. and B. iv. 478. It is a frequent phrase in Fairfax's translation of Tasso. Chaucer also uses it, ROMAUNT OF THE ROSE, v. 4350.

But Love is of so *hard assaie*.

And Spenser, F. Q. ii. iii. 12.

He is a great adventurer, said he,

That hath his sword *through hard assay* forgone. EDITOR.

v. 976. *To the ocean now I fly, &c.*] This speech is evidently a paraphrase on Ariel's Song in the TEMPEST, A. v. S. i.



Where day never shuts his eye,  
Up in the broad fields of the sky :  
There I suck the liquid air

980

*Where the bee sucks, there suck I.* WARBURTON.

Pindar in his second Olympic, and Homer in his fourth Odyfey, describe a happy island at the extremity of the ocean, or rather earth, where the sun has his abode, the sky is perpetually serene and bright, the west wind always blows, and the flowers are of gold. This luxuriant imagery Milton has dressed anew, from the classical gardens of antiquity, from Spenser's gardens of Adonis "fraught with pleasures manifold," from the same gardens in Marino's *L'ADONE*, Ariosto's garden of Paradise, Tasso's garden of Armida, and Spenser's Bowre of Blisse. The garden of Eden is absolutely Milton's own creation. WARTON.

v. 978. *Where day never shuts his eye.*] Compare SONNET TO THE NIGHTINGALE, v. 5.

Thy liquid notes that close the eye of day.

And see various passages from our elder poets, by whom this expression is used, in Mr. Warton's Note on *IL PENS.* v. 141. See also *LYCIDAS*, v. 26.

Under the opening eye-lids of the morn.

Where Mr. Warton exhibits, from *MIDDLETON'S GAME AT CHESS*, 1625, the phrase, "*the opening eye-lids of the morn.*" The "eye-lids of the morning" is an expression, which Milton might probably adopt from a sublimer origin, and from more congenial poetry. See *JOB*, iii. 9. "Neither let it see the dawn-ing of the day," or, as in the margin, "*the eye-lids of the morn-ing.*" Again, ch. xli. 18. "His eyes are like *the eye-lids of the morning.*" And Sophocles, *ANTIGON.* v. 103.

Ἐφάνθη πάλιν ὡς χροῖας

Ἀνέπαρ βλεφάρων.

Thus Dr. Henry More, in his *PLATONICALL SONG*, P. i. st. 24. See Note supr. at v. 349.

There you may see the eyelids of the morn

With lofty silver arch displaid i'th' East.

And Crashaw, in his *TRANSLATION* of Marino's *Sospetto d'Herode*, st. 64.

Night hangs yet heavy on the lids of day.

Again, in his *MUSIC'S DUEL*, v. 81. "*the eye-lids of a blushing day.*" EDITOR.

v. 979. *Up in the broad fields of the sky.*] It may be doubted whether from Virgil, "*Aeris in campis latis,*" *ÆN.* vi. 898. For at first he had written *plain fields*, with another idea. A level extent of verdure. WARTON.

v. 980. *There I suck the liquid air.*] Thus Ubaldo in Fairfax's *Tasso*, a good wizard, who dwells in the centre of the earth,

All amidst the gardens fair  
Of Hesperus, and his daughters three  
That sing about the golden tree:  
Along the crisped shades and bowres

but sometimes emerges, to breathe the purer air of mount Carmel.  
C. xiv. 43. *See also, Spens. i. h. 2. i. 45.*

And there in liquid ayre myself disport. WARTON.

v. 981. *All amidst the gardens fair*  
*Of Hesperus, and his daughters three.* The daughters of  
Hesperus the brother of Atlas, first mentioned in Mikou's manu-  
script as their father, had gardens or orchards which produced  
apples of gold. Spenser makes them the daughters of Atlas, F.  
Q. ii. vii. 54. See Ovid, METAM. ix. 636. And Apollodor.  
BIBL. L. ii. §. 11. But what ancient fabler celebrates these  
damsels for their skill in singing? Apollonius Rhodius, an author  
whom Milton taught to his scholars, ARSEN. iv. 1396.

Ἰσὼν δ' ἱερὸν κήδον, ὃν ἰν' Ἀτλάδι

Εἰσὶντι πῶς χρυσοῦ παρὰ γένεσιν ἔσται μῦθος,

Χρῆσθ' ὅς "Ἀτλάτος ὄφιν" ΑΜΟΙ Δ' ΝΥΜΦΑΙ

ἙΣΠΕΡΙΑΕΣ ποίνοντι, ΕΟΙΜΕΡΟΝ ΑΗΛΙΟΤΕΑΝ

Hence Lucan's virgin-choir, over-looked by the commentators, is  
to be explained, where he speaks of this golden grove, ix. 360.

fuit aurea silva,

Divitilque graves et fulvo germine rami;

Virgineusque chorus, nitidi custodia luchi,

Et nunquam fomno damnatus lumina serpens, &c.

Milton frequently alludes to these ladies, or their gardens. PAR.  
Lost, B. iii. 568. Ib. iv. 520. Ib. viii. 631. PAR. REG. B. ii.  
357. And in the Mask before us, v. 392. WARTON.

Euripides, our author's favourite Tragic poet, celebrates the  
daughters of Hesperus under the title of ΤΗΣΙΑΕΣ ΚΟΡΑΙ,  
HERC. FUR. v. 393. DUNSTER.

See also HIPPOLYTUS, v. 750.

ἙΣΠΕΡΙΑΔΟΝ δ' ἐνὶ μνηστροφῶν ἄλυσιν

Ἀνίσταται τὰς ΑΟΙΑΝ.

And compare Mr. Egerton's Note on v. 759. *ibid.* ed. Ox. 1796,  
where Milton's, and many other beautiful references, to the  
gardens of the Hesperides, are noticed. EDITOR.

v. 983. ——— the golden tree.] Many say that the apples of  
Atlas's garden were of gold: Ovid is the only ancient writer that  
says the *ææes* were of gold. METAM. iv. 636. WARTON.

v. 984. *Along the crisped shades and bowres.* I suspect we have  
here something of L'ARCHITECTURE DU JARDINAGE, in the  
Spruce Spring, the cedarn allies, the crisped shades and bowers. But  
Milton had changed his ideas of a garden, when he wrote the PAR.  
Lost, where the brooks, but not the shades, are crisped. In the



Revels the spruce and jocond Spring;  
The Graces, and the rosy-bosom'd Hours,  
Thither all their bounties bring;  
There eternal Summer dwells,  
And West-Winds with musky wing

TEMPEST, we have the "*crisp* channels" of brooks, A. iv. S. i. Perhaps in the same sense as in PAR. L. B. iv. 237. "*The crisped* brooks," which are said to run with *many error*, v. 239. So, in the FIRST PART OF HENRY IV. A. i. S. iv. "The Severn hides his *crisped* head in the hollow bank." Yet I will not deny, that the surface of water *curled* by the wind may be signified. In TIMON OF ATHENS, "*crisp* heaven" may either imply "the *curled* clouds," or *curve, hollow, &c.* A. iv. S. iii. Jonson says of Zephyr in his MASQUES, vol. vi. p. 26.

The rivers run as *smoothed* by his hand,  
Only their heads are *crisped* by his stroke.  
In the present instance, the meaning of *crisped* is plainly to be seen by the context. WARTON.

v. 986. — the rosy-bosom'd Hours.] Gray, ODE ON SPRING:

Lo! where the rosy-bosom'd Hours, &c.

See Mr. Wakefield's Note on the passage, in which the highest tribute is paid to the merit of COMUS. Gray's POEMS, &c. p. 4. printed for Kearley, 1786. EDITOR.

v. 988. "That *there eternal Summer dwells.*" The Errata of Milton's own edition, 1673, direct *That* to be omitted. This is not attended to by Tonson, ed. 1695. *That* is omitted by Tickell and Fenton, and silently re-adopted by doctor Newton. I retain the poet's own last correction. WARTON.

*That* is omitted in Tonson's edition of 1713, but not in his edition of 1705. EDITOR.

Ibid. *There eternal Summer dwells.*] So Fletcher, FAITHFUL SHEP. A. iv. S. i. p. 163.

On this bower may ever dwell

Spring and Summer. —

Again, *ibid.* p. 134.

— There the Month of May

Is ever dwelling, all is young and green, &c. WARTON.

Compare R. Niccols's description of the Bower of Blisse, THE CUCKOW, 1607. p. 10.

For *there eternal Spring doth ever dwell,*

Ne they of other season ought can tell. EDITOR.

v. 989. *And West-Winds with musky wing &c.*] So, in the approach to Armida's garden in Fairfax's Tasso. C. xv. 53.

The windes breath'd spikenard, myrrhe, and balme around.

Again, C. xviii. 15.

The aire that balme and nardus breath'd vnscene.

See Milton's  
edition of 1673.  
That is omitted by  
Tickell and Fenton,  
and silently re-adopted  
by doctor Newton.  
I retain the poet's  
own last correction.

COMUS.

139

About the cedar'n alleys fling 990  
Nard and Cassia's balmy smells.  
Iris there with humid bow  
Waters the odorous banks, that blow  
Flowers of more mingled hew  
Than her purfled scarf can shew; 995

Milton often imitates Fairfax's version of Tasso, without any reference to the original. See before, v. 605. I will add a remarkable instance, PARAD. L. B. v. 285.

— Like Maia's son he stood

And shook his plumes, that heav'nly fragrance fill'd  
The circuit wide. —

So Fairfax, C. i. 14.

On Libanon at first his foote he set,  
And shooke his wings with roarie May-dewes wet.

There is not a syllable of the last beautiful image in Tasso, viz.  
C. i. 14.

Pria sul Libano monte ei si ritenne,

E si librò sù l' adèguate penne. WARTON.

Compare Sylvester, DU BART. ed. supr. p. 171. of the climate  
of Eden, which "Zephyr fills with musk and amber smells." And  
p. 172. "Zephyr did sweet musky sighes afford." EDITOR.

v. 990. — alleys fling, &c.] In a poem by H. Peacham, the  
Period of Mourning, in Memorie of Prince Henry, &c. Lond.  
1613. NUPT. HYMN. i. st. 3. of the vallies:

And every where your odours fling.

So, in PAR. L. viii. 517. "Flung rose, flung odours." WARTON.

v. 991. Nard and Cassia's balmy smells.] Compare P. L. B. v. 292.

— through groves of myrrhe,

And flourishing odours, cassia, nard, and balme,

A wilderness of sweets. — WARTON.

v. 992. — humid bow.] So, in PAR. Lost, B. iv. 150.

"Fair evening cloud, or humid bow." EDITOR.

v. 993. Blow is here actively used, as in B. and Fletcher's  
LOVER'S PROGRESS, A. ii. S. i. vol. v. p. 380.

The wind that blows the April-flowers not softer.

That is, "makes the flowers blow." So, in Jonson's Mask at  
Highgate, 1604. WORKS, ut supr. p. 882. edit. 1616.

For these, Favonius here shall blow

New flowers, which you shall see to grow. WARTON.

v. 995. Than her purfled scarf can shew.] Statius dresses Iris in a  
scarf, or similar garment, THEB. x. 81.

Orbis ACCINGI solitis jubet Irin. —

Purfled is fringed, or, embroidered. Fr. Pourfile. Thus in PIERS  
PLOWMAN, Passus secundus.

I was ware of a woman worthyich clothed



And drenches with Elysian dew  
 (Lift, mortals, if your ears be true)  
 Beds of hyacinth and roses,  
 Where young Adonis oft reposes,  
 Waxing well of his deep wound  
 In slumber soft, and on the ground  
 Sadly sits th' Assyrian Queen :

*Purfilid* with pelure the finest upon erthe.  
 And in Chaucer, MONK'S PROLOGUE.

I see his sleeves *purfilid* at the hande

With grys, and that the finest in the lande.

See also Spenser, F. Q. i. ii. 13. and ii. iii. 26. EDITOR.

v. 996. *And drenches with Elysian dew, &c.*] As in PARAD. L.  
 B. xi. 367. The Angel says to Adam,

— Let Eve, for I have *drench'd* her eyes,

Here sleep below. —

That is, with the *dews* of sleep, not with tears. Again, by *drench*,  
 where it may be construed equivocally, understand a *soaking*, not  
 a *draught*, B. ii. 73.

— if the sleepy *drench*

Of that forgetful lake benumm not still.

In the same sense, SONN. xxi. 5.

To day deep thoughts resolve with me to *drench*

In mirth, —

And in MACBETH, A. i. S. vii.

— when in swinish sleep

Their *drenched* natures lie as in a death. WARTON.

v. 997. — *if your ears be true.*] Intimating that this SONG, which  
 follows, of Adonis, and Cupid and Psyche, is not for the profane,  
 but only for *well purged ears*. See Upton's SPENSER, Notes on  
 B. iii. C. vi. HURD.

See Note on ARCADES, v. 72. So the Enchanter, above, at v.  
 784, has "neither *EAR* nor *soul* to apprehend" sublime mysteries.  
 His *EAR* no less than his *soul*, was impure, unpurged, and un-  
 prepared. WARTON.

v. 998. *Beds of hyacinth and roses,*

*Where young Adonis oft reposes.*] Drayton, MÜS. ELYS.  
 NYMPH. iv. vol. iv. p. 1481.

O I could wish this place was strew'd with roses,

Whereon my Cloris her sweet selfe reposes. WARTON.

See L'ALLEGRO, v. 22. and Marlowe's PASSIONATE SHEP-  
 HERD, v. 9.

There will I make thee *beds of roses*. EDITOR.

v. 1001. See Spenser's ASTROPHEL, st. 48. WARTON.

v. 1002. — *th' Assyrian Queen.*] Venus is called the *Assyrian*

In snowy fleeces? Dearest, shall



Quickly to the green earth's end,  
Where the bow'd welkin flow doth bend,  
And from thence can soar as soon  
To the corners of the moon.

I catch thee wanton fauns, or flies  
Whose woven wings the summer dyes  
Of many colours? Get thee fruit,  
Or steal from Heaven old Orpheus' lute.  
All these I'll venture for, and more,  
To do her service all these woods adore.  
Cl. No other service, Satyre, but thy watch  
About these thickets, lest harmless people catch  
Mischief, or sad mischance.  
Sat. Holy Virgin, I will dance  
Round about these woods, as quick  
As the breaking light, and prick  
Down the lawns, and down the vales,  
Faster than the windmill sailles,  
So I take my leave, &c.

And, at his assumption of this office, he had before said, A. i. S. i.  
I must go, and I must run,  
Swifter than the fiery sun. WARTON.

v. 1014. *The green earth's end.*] Cape de Verd Isles. SYMPSON.

v. 1015. *Where the bow'd welkin flow doth bend.*] A curve which  
bends, or descends slowly, from its great sweep. *Bending* has the  
same sense, of Dover cliff, in K. LEAR, A. iv. S. i.

There is a cliff, whose high and bending head  
Looks fearfully on the confined deep.

And in the FAITHFUL SHEPHERDESS, "*bending plain*." p. 105.  
Jonson has "*bending vale*," vii. 39. WARTON.

v. 1016. *And from thence can soar as soon*

*To the corners of the moon.*] Oberon says of the swiftness  
of his Fairies, MIDS. N. DR. A. iv. S. i.

We the globe can compass soon  
Swifter than the wandering moon.

And Puck's Fairy, *ibid.* A. ii. S. i.

I do wander every where,  
Swifter than the moon's sphere.

And Drayton, NYMPHID. vol. ii. p. 552.

Whence lies a way up to the moon,

And thence the Faery can as as soon, &c.

Compare MACBETH, A. iii. S. v.

Upon the corner of the moon

There hangs a vaporous drop profound.

We plainly discern Milton's track of reading. WARTON.

Mortals, that would follow me,  
 Love Virtue ; she alone is free :  
 She can teach ye how to clime  
 Higher than the sphery chime ;  
 Or, if Virtue feeble were,  
 Heav'n itself would stoop to her.\*

v. 1020. The *four last verses* furnished Pope with the thought for the conclusion of his Ode on St. Cecilia's day. WARBURTON.

A prior imitation may be traced in the close of Dryden's Ode. And Crashaw, in his Hymn ON THE NATIVITY, speaking of CHRIST, should be noticed : SACRED POEMS, ut sup. p. 15.

— whose all-embracing birth  
 Lifts earth to heav'n, stoopes heav'n to earth. EDITOR.

v. 1021. — the *sphery chime*.] *Chime*, Ital. *Cima*. Yet he uses *chime* in the common sense, ODE NATIV. v. 128. He may do so here, but then the expression is licentious, I suppose for the sake of the rhyme. HURD.

The *sphery chime* is the *music of the spheres*. As in Machin's DUMBE KNIGHT, 1608. Reed's OLD PLAYS, vol. iv. 447.

It was as silver as the *chime of spheres*.  
 See PARAD. LOST, B. ix. 559. And PAR. REGAINED, B. ii. 363. In the same sense, AT A SOLEMN MUSIC, v. 9. "Nature's *chime*," Nature's *music*. And ODE NATIV. v. 128. Milton is fond of the word *chime* in this acceptation, and it has been hence adopted by Dryden.

*Sphery* occurs in MIDS. N. DREAM, A. ii. S. vii. "Hermia's *sphery cyne*," WARTON.

v. 1022. The MORAL of this poem is very finely summed up in the six concluding lines. The thought contained in the *two last*, might probably be suggested to our author by a passage in the TABLE OF CEBES, where Patience and Perseverance are represented stooping and stretching out their hands to help up those, who are endeavouring to climb the craggy hill of Virtue, and yet are too feeble to ascend of themselves. THYER.

"The passage which Mr. Thyer supposes might probably have suggested to Milton the thought contained in the two last verses of this poem, is to be found in the middle of the TABLE OF CEBES, beginning, *Ποία δὲ αὐτὴ ἡ ὁδὸς ἐστὶν, ἡ φέρουσα κ.τ.λ.* and ending, *Ἐδδασμένοι δὲ κρηπίδι, ἴσθι.*

"Had this learned and ingenious Critic duly reflected on the lofty mind of Milton 'smit with the love of sacred song,' and so often and so sublimely employed on topicks of religion, he might readily have found a subject, to which the Poet obviously and divinely alludes in these concluding lines, without fetching the thought from the TABLE OF CEBES.



"In the preceding remark, I am convinced Mr. Thyer had no ill intention: but, by overlooking so clear and pointed an allusion to a subject, calculated to kindle that lively glow in the bosom of every Christian which the Poet intended to excite, and by referring it to an image in a profane author, he may, beside stifling the sublime effect, so happily produced, afford a handle to some, in these 'evil days,' who are willing to make the religion of Socrates and Cebes (or that of Nature) supersede the religion of Christ.

"I wish to speak with much respect of Mr. Thyer, yet I trust I may be allowed to observe, that here, in my humble opinion, he injudiciously went out of his way to display his erudition:

"For it may be doubted whether Cebes the disciple of Socrates, and cotemporary with Plato, was the author of the Table called by his name; and, upon a full investigation of the evidences on both sides of the question, to me at least, it seems most probable, that the Table was not written by Cebes, but that it is of a more recent date than the time in which Cebes lived.

"Moreover, I conceive it may reasonably be supposed, and it must be admitted to be possible, that Socrates, and consequently Cebes, and more especially Plato, as well as the Theistic philosophers, had either by oral communication obtained a knowledge of the principles of the Jewish religion, or had otherwise become acquainted with such parts of the Old Testament as were already written in their time; and that the moral doctrines which they taught, (if any exist in their books beyond the reach of human reason, and which tend to place Morality on its only true foundation, the Will of God) were founded not upon the Light of Nature alone, but upon the Revelation too contained in the inspired writings of Moses and the Prophets.

"*The Moral of this poem is, indeed, very finely summed up in the six concluding lines; in which, to wind up one of the most elegant productions of his genius, 'the Poet's eye, in a fine phrenzy rolling,' threw up its last glance to Heaven, in rapt contemplation of that stupendous Mystery, whereby He, the lofty theme of PARADISE REGAINED, stooping from above all height, 'bowed the Heavens, and came down' on Earth, to atone as Man for the Sins of Men, to strengthen feeble Virtue by the influence of his Grace, and to teach Her to ascend upon his throne.*"

For the preceding Note I am indebted to Mr. Egerton, whose various and important communications I have acknowledged in the Preface. EDITOR.

\* In the peculiar disposition of the Story, the sweetness of the Numbers, the justness of the Expression, and the Moral it teaches, there is nothing extant in any language like the MASK OF COMUS. TOLAND.

Milton's *Juvenile Poems* are so no otherwise, than as they were written in his younger years; for their Dignity and Excellence they are sufficient to have set him among the most celebrated of the Poets, even of the Ancients themselves: his MASK and LYCIDAS are perhaps superior to all in their several kinds.

RICHARDSON.

COMUS is written very much in imitation of Shakspeare's TEMPEST, and the FAITHFUL SHEPHERDESS of Fletcher; and though one of the first, is yet one of the most beautiful of Milton's compositions. NEWTON.

Milton seems in this poem to have imitated Shakspeare's manner more than in any other of his works; and it was very natural for a young author, preparing a piece for the stage, to propose to himself for a pattern the most celebrated master of English dramatic poetry. THYER.

Milton has here more professedly imitated the manner of Shakspeare in his fairy scenes, than in any other of his works: and his poem is much the better for it, not only for the beauty, variety, and novelty of his images, but for a brighter vein of poetry, and an ease and delicacy of expression very superior to his natural manner. WARBURTON.

If this MASK had been revised by Milton, when his ear and judgment were perfectly formed, it had been the most exquisite of all his poems. As it is, there are some puerilities in it, and many inaccuracies of expression and versification. The two editions of his Poems are of 1645 and 1673. In 1645, he was, as he would think, better employed. In 1673, he would condemn himself for having written such a thing as a MASK, especially to a great lord, and a sort of vice-roy. HURD.

The greatest of Milton's juvenile performances is the MASK OF COMUS, in which may very plainly be discovered the dawn or twilight of PARADISE LOST. Milton appears to have formed very early that system of diction, and mode of verse, which his maturer judgment approved, and from which he never endeavoured nor desired to deviate.

Nor does COMUS afford only a specimen of his language; it exhibits likewise his power of description and his vigour of sentiment, employed in the praise and defence of virtue. A work more truly poetical is rarely found; allusions, images, and descriptive epithets, embellish almost every period with lavish decoration. As a series of lines, therefore, it may be considered as worthy of all the admiration with which the votaries have received it.

As a drama it is deficient. The action is not probable. A Masque, in those parts where supernatural intervention is admitted, must indeed be given up to all the freaks of imagination;



but, so far as the action is merely human, it ought to be reasonable, which can hardly be said of the conduct of the two Brothers; who, when their Sister sinks with fatigue in a pathless wilderness, wander both away together in search of berries too far to find their way back, and leave a helpless Lady to all the sadness and danger of solitude. This however is a defect overbalanced by its convenience.

What deserves more reprehension is, that the prologue spoken in the wild wood by the Attendant Spirit is addressed to the audience; a mode of communication so contrary to the nature of dramatick representation, that no precedents can support it.

The discourse of the Spirit is too long; an objection that may be made to almost all the following speeches; they have not the sprightliness of a dialogue animated by reciprocal contention, but seem rather declamations deliberately composed, and formally repeated, on a moral question. The auditor therefore listens as to a lecture, without passion, without anxiety.

The song of Comus has airiness and jollity; but, what may recommend Milton's morals as well as his poetry, the invitations to pleasure are so general, that they excite no distinct images of corrupt enjoyment, and take no dangerous hold on the fancy.

The following soliloquies of Comus and the Lady are elegant, but tedious. The song must owe much to the voice, if it ever can delight. At last the Brothers enter, with too much tranquillity; and when they have feared lest their Sister should be in danger, and hoped that she is not in danger, the Elder makes a speech in praise of Chastity, and the Younger finds how fine it is to be a Philosopher.

Then descends the Spirit in form of a Shepherd; and the Brother, instead of being in haste to ask his help, praises his singing, and enquires his business in that place. It is remarkable, that at this interview the Brother is taken with a short fit of rhyming. The Spirit relates that the Lady is in the power of Comus; the Brother moralises again; and the Spirit makes a long narration, of no use because it is false, and therefore unsuitable to a good Being.

In all these parts the language is poetical, and the sentiments are generous; but there is something wanting to allure attention.

The dispute between the Lady and Comus is the most animated and affecting scene of the drama, and wants nothing but a brisker reciprocation of objections and replies to invite attention, and detain it.

The songs are vigorous, and full of imagery; but they are harsh in their diction, and not very musical in their numbers.

Throughout the whole, the figures are too bold, and the language too luxuriant for dialogue. It is a Drama in the Epick style, inelegantly splendid, and tediously instructive. JOHNSON.

Milton's *Comus* is, I think, one of the finest productions of

modern times, and I don't know whether to admire most the poetry of it or the philosophy, which is of the noblest kind. The subject of it I like better than that of the *PARADISE LOST*, which, I think, is not human enough to touch the common feelings of humanity, as poetry ought to do; the Divine Personages he has introduced are of too high a kind to act any part in poetry, and the scene of the action is, for the greater part, quite out of Nature. But the subject of the *Comus* is a fine Mythological Tale, marvellous enough, as all poetical subjects should be, but at the same time human. He begins his piece in the manner of Euripides, and the descending Spirit that prologises, makes the finest and grandest opening of any theatrical piece that I know, antient or modern. The conduct of the piece is answerable to the beginning, and the versification of it is finely varied by short and long verses, blank and rhyming, and the sweetest songs that ever were composed; nor do I know any thing in English Poetry comparable to it in this respect, except Dryden's Ode on St. Cecilia; which, for the length of the piece, has all the variety of versification that can well be imagined. As to the style of *Comus*, it is more elevated, I think, than that of any of his writings, and so much above what is written at present, that I am inclined to make the same distinction in the English Language, that Homer made of the Greek in his time; and to say, that Milton's language is the language of the gods; whereas we of this age speak and write the language of mere mortal men.

If the *Comus* was to be properly represented, with all the decorations which it requires, of machinery, scenery, dress, music, and dancing, it would be the finest exhibition that ever was seen upon any modern stage. But I am afraid, with all these, the principal part would be still wanting; I mean, players that could wield the language of Milton, and pronounce those fine periods of his, by which he has contrived to give his poetry the beauty of the finest prose composition, and without which there can be nothing great or noble in composition of any kind. Or if we could find players who had breath and organs (for these, as well as other things, begin to fail in this generation), and sense and taste enough, properly to pronounce such periods, I doubt it would not be easy to find an audience that could relish them, or perhaps they would not have attention and comprehension sufficient to connect the sense of them, being accustomed to that trim, spruce, short cut of a style, which Tacitus, and his modern imitators, French and English, have made fashionable. **LORD MONBODDO.**

\* I will gratify the reader with additional observations by the same learned pen, with which I was honoured, on my intention of publishing the *Mask* being made known to his Lordship. They increase the value and importance of the criticism, which I have adduced above from the Preface to the third Volume of *Antient Metaphysics*. "The *Comus* is a most pleasurable Poem, and at the same time most philosophical and instructive. From the *Comus*, and other Rhyming Poems which Milton has written, I hold him to be the best



If I might venture to place Milton's Works, according to their degrees of Poetic Excellence, it should be perhaps in the following order: PARADISE LOST, COMUS, SAMSON AGONISTES, LYCIDAS, L'ALLEGRO, IL PENSEROSO. Dr. J. WARTON.

We must not read *Comus* with an eye to the stage, or with the expectation of dramatic propriety. Under this restriction the absurdity of the Spirit speaking to an audience in a solitary forest at midnight, and the want of reciprocation in the dialogue, are overlooked. *Comus* is a suite of Speeches, not interesting by discrimination of character; not conveying a variety of incidents, nor gradually exciting curiosity: but perpetually attracting attention by sublime sentiment, by fanciful imagery of the richest vein, by an exuberance of picturesque description, poetical allusion, and ornamental expression. While it widely departs from the grotesque anomalies of the Mask now in fashion, it does not nearly approach to the natural constitution of a regular Play. There is a chastity in the application and conduct of the machinery: and Sabrina is introduced with much address, after the Brothers had imprudently suffered the enchantment of *Comus* to take effect. This is the first time the old English Mask was in some degree reduced to the principles and form of a rational composition; yet still it could not but retain some of its arbitrary peculiarities. The poet had here properly no more to do with the Pathos of Tragedy, than the Character of Comedy: nor do I know that he was confined to the usual modes of theatrical interlocution. A great critic observes, that the dispute between the Lady and *Comus* is the most animated and affecting scene of the piece. Perhaps some other scenes, either consisting only of a soliloquy, or of three or four speeches only, have afforded more true pleasure. The same critic thinks, that in all the moral dialogue, although the language is poetical, and the sentiments generous, something is still wanting to *allure attention*. But surely, in such passages, sentiments so generous, and language so poetical, are sufficient to rouse all our feelings. For this reason I cannot admit his position, that *Comus* is a drama *tediously instructive*.

"Rhyming Poet in English, as well as the best Writer of Blank Verse: and, in short, I think he was a Man of such Genius and Learning, that he was not only a great honour to the English Nation, by what he has written in Verse and Prose, but to modern times; for I do not think that there has been any writer in Europe, since the days of Augustus Cæsar, that can be compared with him. He has given to his Rhyming Poetry a Variety by long, and short Verses, and by Rhymes as much varied as possible, by distich, Rhymes, alternate Rhymes, and Rhymes often at the distance of four Lines, which altogether make such a Variety as is not to be found in any other Rhyming Poem, except that short Poem of Dryden's upon St. Cecilia's day. And he has given one Variety to his Rhyming Verse, that is not to be found even in Dryden's Ode: And that is, a Change of the Measure of the Verse, from the *Iambic*, when the accented syllable in the foot is last, to the *Trochaic*, when it is first; which changes altogether the flow of the Verse, and adapts it to Subjects very different. Of this there are sundry examples in the *Comus*." Editor.

And if, as he says, to these ethical discussions the auditor listens, as to a lecture, without passion, without anxiety, yet he listens with elevation and delight. The action is said to be improbable: because the Brothers, when their Sister sinks with fatigue in a pathless wilderness, wander both away together in search of berries, too far to find their way back, and leave a helpless Lady to all the sadness and danger of solitude. But here is no desertion, or neglect of the Lady. The Brothers leave their Sister under a spreading pine in the forest, fainting for refreshment: they go to procure berries or some other fruit for her immediate relief, and, with great probability, lose their way in going or returning. To say nothing of the poet's art, in making this very natural and simple accident to be productive of the distress, which forms the future business and complication of the fable. It is certainly a fault, that the Brothers, although with some indications of anxiety, should enter with so much tranquillity, when their Sister is lost, and at leisure pronounce philosophical panegyrics on the mysteries of virginity. But we must not too scrupulously attend to the exigencies of situation, nor suffer ourselves to suppose that we are reading a play, which Milton did not mean to write. These splendid insertions will please, independently of the story, from which however they result; and their elegance and sublimity will overbalance their want of place. In a Greek Tragedy, such sentimental harangues, arising from the subject, would have been given to a Chorus.

On the whole, whether *COMUS*, be or be not, deficient as a drama, whether it is considered as an Epic Drama, a series of lines, a Mask, or a poem, I am of opinion, that our author is here only inferior to his own *PARADISE LOST*. WARTON.

Milton's *COMUS* is, in my judgement, the most beautiful and perfect poem of that sublime genius. WAKEFIELD.

Perhaps the conduct and conversation of the Brothers may not be altogether indefensible. They have lost their way in a forest at night, and are in "the want of light and noise." It would now be dangerous for them to run about an unknown wilderness; and, if they should separate, in order to seek their Sister, they might lose each other. In the uncertainty of what was their best plan, they therefore naturally wait, expecting to hear perhaps the cry of their lost Sister, or some noise to which they would have directed their steps. The Younger Brother anxiously expresses his apprehensions for his Sister. The Elder, in reply, trusts that she is not in danger, and, instead of giving way to those fears, which the Younger repeats, expatiates on the strength of Chastity; by the illustration of which argument he confidently maintains the hope of their Sister's safety, while he beguiles the perplexity of their own situation.

It has been observed, that *COMUS* is not<sup>b</sup> calculated to shine in

<sup>b</sup> See Mr. Warton's Preface to his Edition of Milton's Poems.



theatrical exhibition for those very reasons which constitute its essential and specific merit. The *PASTOR FIDO* of Guarini, which also ravishes the reader, could not succeed upon the Stage. It is sufficient, that *COMUS* displays the true sources of poetical delight and moral instruction, in its charming imagery, in its original conceptions, in its sublime diction, in its virtuous sentiments. Its few inaccuracies weigh but as dust in the balance against its general merit. And, in short (if I may be allowed respectfully to differ from the high authority of a preceding note), I am of opinion, that this Pastoral Drama is both gracefully splendid, and delightfully instructive. EDITOR.

c See Monsr. Hædclîn's *Whole Art of the Stage*. B. iii. p. 112.

On the whole, whether *COMUS*, be or be not, deficient as a drama, whether it is considered as an Epic Drama, a Tragic Drama, a Mask, or a poem, I am of opinion, that our author is here only inferior to his own *PASTOR FIDO*. WARTON.

Millon's *COMUS* is, in my judgement, the most beautiful and perfect poem of that sublime genius. WAKESFIELD.

Perhaps the conduct and conversation of the Brothers may not be altogether incontestable. They have lost their way in a forest at night, and are in "the want of light and noise." It would now be dangerous for them to run about an unknown wilderness; and, if they should separate, in order to seek their sister, they might lose each other. In the uncertainty of what was their best plan, they therefore naturally wait, expecting to hear perhaps the cry of their lost sister, or some noise to which they would have directed their steps. The Younger Brother anxiously expresses his apprehensions for his sister. The Elder, in reply, tells him that she is not in danger, and, instead of giving way to those fears which the Younger repeats, expands on the strength of *COMUS*; by the illustration of which argument he comfortably animates the hope of their sister's safety, while he begins the prospect of their own deliverance.

It has been observed, that *COMUS* is not calculated to shine in

c See Mr. Warton's Preface to his Edition of Millon's Poems.

## APPENDIX No. 1

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## APPENDIX. No. I.

## ORIGINAL VARIOUS READINGS.

**I**N the Library of Trinity College Cambridge, is a thin folio manuscript, marked *Miscell. R. ii. 49.* It is splendidly bound, and to the inside of one of the covers is pasted a paper with this inscription, "Membra hæc eruditissimi et pene divini poetæ olim misere disiecta et passim sparsa, postea vero fortuito inventa, et in unum denuo collecta a CAROLO MASON ejusdem Collegii Socio, et inter Miscellanea reposita, ea qua decuit religione conservare voluit THOMAS CLARKE, nuperime hujus Collegii nunc vero Medii Templi Londini Socius, 1736." Doctor Mason, above-mentioned, who was also Woodwardian professor at Cambridge, found these papers among other old and neglected manuscripts belonging to Sir Henry Newton Puckering, a considerable benefactor to the Library. Beside plans of *PARADISE LOST*, and sketches and subjects for poetry, all in Milton's own hand, they contain entire copies of many of our author's smaller poems, in the same hand, except in a few instances, exhibiting his first thoughts and expressions, and most commonly his own corrections of them according to the present text. All these variations, but imperfectly and incorrectly printed by Birch, are given [by Mr. Warton,\*] with other notices, from a more minute and careful examination of the manuscript.

The whole of *Comus*, with the corrections and additions, is in Milton's own hand-writing.

*Comus.* fol. 13. + 29.

**STAGE-DIRECTION.** "*A guardian spirit or daemon*" [enters.] After v. 4, "*In regions mild, &c.*" These lines are inserted, but crossed.

*Amidst th' Hesperian gardens, on whose banks  
Bedew'd with nectar and celestia!l songs,  
Eternall roses grow, and hyacinth,  
And fruits of golden vint, on whose faire tree  
The scalie-harrest dragon ever keeps  
His uninchaned eye; around the verge  
And sacred limits of this blissful isle,  
The jealous ocean, that old river, windes*

\* See his first ed. of Milton's Poems, p. 606. and 2d ed. p. 578.

b These lines, I think, may serve as a specimen of the truth of what Waller says,

Poets lose half the praise they should have got,  
Could it be known what they discreetly blot. NEWTON.



*His farre extended armes, till with steepe fall  
Halfe his wast flood the wild Atlantique fills,  
And halfe the stow unfadom'd stygian poole.  
But soft, I was not sent to court your wonder  
With distant worlds, and strange removed times.  
Yet thence I come, and oft from thence behold.*

v. 5. *The smoake and stir of this dim narrow spot.*  
After v. 7, "Strive to keep up, &c." this line was inserted, but crossed.

*Beyond the written date of mortall change.*

v. 14. *That shew the palace of eternitie.*

v. 18. *But to my businesse now. Neptune whole sway,*

v. 21. *The rule and rite of each sea-girt isle.*

v. 28. *The greatest and the best of all his empire.*

v. 45. *By old or modern hard, in hall or bowre.*

v. 58. *Whom therefore she brought up and nam'd him Comus.*

v. 62. *And in thick covert of black shade imbaw'd  
Excels his mother at her potent art.*

*Covert* is written first, then *shelter*.

v. 67. *For most doe taste through weake intemperate thirst.*

v. 73. *All other parts remaining as before.*

v. 90. *Neerest and likeliest to give present aide.*

v. 92. *Of virgin steps. I must be viewlesse now.*

*Virgin* is expunged for *hatefull*.

STAGE-DIRECTION. "Goes out.—Comus enters with a charming rod and glasse of liquor, with his rout all headed like some wild beasts; thire garments, some like men's and some like women's. They come on in a wild and anticke fashion. Intransit." *KnapSartres.*

v. 97. *In the steepe Tartarian streame.*

v. 99. *Shoots against the northern pole.*

*Dusky* is a marginal correction.

v. 108. *And quick Law with her scupulous head.*

v. 114. *Lead with swift round the months and years.*

v. 117. *And on the yellow sands and shelves,*

*Yellow* is altered to *farwy.*

v. 122. *Night has better sweets to prove.*

c So in IL PENS. v. 78. where see the note.

Some still removed place will fit.

That is, remote. WARTON.

d Dr. Warburton thinks this line necessary to the justness of the thought in v. 7. Dr. Newton contends that it is better omitted. The written date, as Doctor Warburton observes, means Scripture, in which is recorded the abridged date of human life. EDITOR.

v. 63. "Potent art" are Shakspeare's words, and better than "mighty art." WARBURTON.

v. 117. So in the TEMPEST, A. I. S. II.

Come unto these yellow sands. EDITOR.

- v. 133. And makes a blot of nature.  
Again,  
And throws a blot ore all the aire.  
v. 134. Stay thy *polish'd* chaire.  
Wherein thou rid'st with Hecate,  
And favour our close-jockeyrie.  
Till all thy dues bee done, and *night* left out.  
v. 144. With a light and frolic round.  
STAGE-DIRECTION. "The measure, in a wild, rude, and common anticke." To touch the growing growth of his house.  
v. 145. Breake off, breake off, I *hear* the different pace  
Of some chaste footing neere about this ground;  
Some virgin fure benighted in these woods,  
For so I can distinguish by myne art  
Run to your shrouds within these brake and trees,  
Our number may affright.  
This disposition is reduced to the present context: then follows a  
STAGE-DIRECTION. "They all scatter?"  
v. 151. — Now to my *trains*,  
And to my mother's charmes.  
v. 153. — Thus I hurle  
My powder'd spells into the spungie air,  
Of power to cheat the eye with *flight* illusion,  
And give it false presentments, *else* the place  
And blind is written for *flight*.  
v. 164. And hugge him into net.  
v. 170. — If my ear be true.  
v. 175. When for their teeming flocks, and *granges* full;  
v. 181. In the blind *alleys* of this *arched* wood;  
v. 190. Rose from the hindmost wheelles of Phœbus' chaire.  
v. 193. They had engag'd thire *youthly* steps too farre:  
To the soone-parting light, and *ev'ny* darkness  
Had stolne them from me.  
v. 199. With everlasting oyle to give thire light.  
v. 208. And ayrie tounge that lure night-wanderers.  
v. 214. Thou *sitting* angel girt with golden wings,  
And thou *unspotted* forme of chastity,  
I see ye visibly, and while I see yee,  
This duskye hollow is a paradise,  
And heaven gates ore my head: now I beleve.

v. 152. Rightly altered to *wily trains*: for the charmes described are not from the classical pharmacopœa, but the Gothic. WARBURTON.

v. 175. Altered with judgment to *granges*. Two rural scenes of fertility are alluded to, the Spring [*teeming flocks*], and the Autumn [*granges full*], sheep-shearing, and harvest-home. But the time, when the *granges* are full, is in Winter, when the corn is thrashed. WARBURTON.

v. 181. So in L. PARS. v. 132. where see the note.

To *arched* walks of twilight groves. WATSON.

v. 195. The ed. of 1637, and Ashridge manuscript read also *spine*.

v. 214. The ed. of 1637 reads *sitting*.



- v. 219. Would send a glistering *cherub*, if need were.
- v. 231. Within thy ayrie cell.  
Cell is in the margin.
- Before Comus speaks, at v. 244, is this STAGE-DIRECTION,  
"Comus looks in and speaks."
- v. 252. Of darknesse till she smil'd.
- v. 257. — Scylla would weepe,  
Chiding her barking waves into attention.
- v. 268. Lipp here with Pan and Sylvan.
- v. 270. To touch the prospering growth of this tall wood.
- v. 279. Could that divide you from thine ushering hands.
- v. 280. They left me wearied on a grassie turf.
- v. 304. To help you find them out.
- v. 310. Without sure *steeage* of well practiz'd feet.
- v. 312. Dingle or bushie dell of this wide wood.
- v. 316. Within these shroudie limits.
- v. 321. Till further quest be made.
- v. 329. — Square this tryal.
- After v. 330, STAGE-DIRECTION: "Exeunt. — The two Brothers Enter."
- v. 340. With a long-levell'd rule of streaming light.
- v. 349. In this sad dungeon of innumerable boughs.
- v. 352. From the chill dew, in this dead solitude.  
Perhaps some cold banke is her boulder now,  
Or 'gainst the rugged barke of some broad elme  
She leanes her thoughtfull head musing at our unkindnesse:  
Or lost in wild amazement and affright,  
So fares, as did forsaken Proserpine,  
When the big wallowing flakes of pitchie clouds  
And darknesse wound her in.
- Br. Peace, brother, peace. I do not think my sister, &c.  
Dead solitude is also surrounding wild. Some of the additional lines  
(v. 350.—366.) are on a separate slip of paper.
- v. 362. — The date of grief.
- v. 365. This self-delusion.
- v. 371. Could stirre the stable mood of her calme thoughts.
- v. 384. Walks in black vapours, though the noon-tide brand  
Blaze in the summer-solstice.
- v. 390. For who would rob a hermit of his beads,  
His books, or his haire gowne, or maple-dish?
- v. 400. — Bid me think.

v. 252. The ed. of 1637, and Ashridge manuscript read also *spe*.

v. 270. Altered with judgment to *prosperous*; for *tall wood* implies *full grown*, to which *prosperous* agrees, but *prospering* implies it not to be full grown. WARBURTON.

v. 371. *Stable* gives the idea of *rest*, when the poet was to give the idea of *action* or *motion*, which *constant* does give. WARBURTON.

v. 390. So in IL PENS. v. 169.

The hairy gown and mossy cell. WARTON.

- v. 403. Uninjur'd in this *vast* and *hideous wild*.  
 v. 409. Secure, without all doubt or *question*; *no*  
*I could be willing, though now in th' darke, to trie*  
*A tough encounter with the shaggiest ruffian,*  
*That lurks by hedge or lane of this death circuit,*  
*To have her by my side, though I were sure*  
*She might be free from perill where she is,*  
*But where an equal poise of hope and fear.*  
 For encounter he had first written *passado*, and *hopes* and *fears*.  
 v. 415. As you imagin, brother: she has a hidden strength.  
 v. 421. She that has that, is clad in compleate Steele:  
*And may on every needfull accident,*  
*Be it not don in pride or wilfull tempting,*  
*Walk through huge Forrests and unharbour'd heaths,*  
*Infamous hills, and sandie perilous wilds;*  
*Where, through the sacred awe of chastitie,*  
*No savage fierce, bandite, or mountaneere,*  
*Shall dare to soile her virgin puritie.*  
 v. 428. Ye *ev'n* where very desolation dwells.  
 v. 433. In fog, or fire, by lake, or *moorie fen*,  
*Blue wrinckled hag, or stubborne unlaid ghost.*  
 v. 448. That wise Minerva wore, *eternal virgin* worc,  
 Then, *unvanquish'd*, then, *unconquer'd*.  
 v. 452. With suddaine adoration of her *purenesse*.  
 Then, *bright rayes*, then, *blank awe*.  
 v. 454. That when it finds a soul sincerely so.  
 v. 465. And most by the *lascivious* act of sin.  
 v. 471. Oft seene in charnel vaults, and *monuments*,  
*Hovering, and sitting by a newe-made grave.*  
 v. 481. Lift, lilt, *methought I heard*.  
 v. 485. Some *curl'd man of the sword* calling to his fellows.

v. 403. So the verse was at first. At present it stands in the manuscript,  
 Uninjur'd in this *wide* surrounding waste.

And I know not whether *wide* is not better than *wild*, which seems to be  
 sufficiently implied in *waste*. NEWTON.

v. 411. Perhaps from Shakspeare's "*swag-ear'd villain*." MACBETH, A. iv.  
 S. iii. EDITOR.

v. 472. The ed. of 1637, and Ashridge manuscript read also *hovering*.

v. 485. This alluded to the fashion of the Court Gallants at that time; and  
 what follows continues the allusion,

Had best look to his *forehead*; here be *brambles*.  
 But I suppose he thought it might give offence; and he was not yet come to  
 an open defiance with the Court. WARBURTON.

Sylveſter, Du BART. ed. fol. ut. supr. p. 217. characterises effeminate per-  
 sons, as having

— a maiden voice, and mincing pafe,  
 Quaint looks, *curl'd locks*, perfumes, and painted face.

This fashion had, not long before Comus was written, occasioned the pub-  
 lication of that strange and laughable pamphlet by Pryane, entitled "The Un-  
 derlineſſe of Loue-lockes, &c. London, 1628," in which he solemnly main-



- v. 490. *Had best looke to his forehead; here be brambles.*  
 STAGE-DIRECTION: "He halloo's: the guardian demon halloo's  
 "again, and enters in the habit of a shepherd."  
 v. 491. Come not too neere; you fall on pointed stakes else.  
 v. 492. *Dem.* What voice, &c.  
 v. 496. And sweetned every musk-rose of the valley.  
 v. 497. How cam'st thou heere good Shepherd?  
 v. 498. *Leapt on the penne.*  
 Then, "his fold." Then, "the fold."  
 v. 512. What feares, good Shepherd?  
 v. 513. I'll tell you.  
 v. 523. Nurtur'd in all his mother's witcheries.  
 v. 531. Tending my flocks hard by i' th' pastor'd lawn.  
 v. 545. With spreading honey-suckle.  
 Or, blowing.  
 v. 553. — Drowsy flighted steeds.  
 v. 563. Too well I might perceive.  
 v. 574. The helpelesse innocent lady.  
 v. 605. Harpyes and Hydra's, or all the monst'rous buggs  
 'Twixt Africa and Inde, I'll find him out,  
 And force him to release his new-got prey,  
 Or drag him by the curles, and cleave his scalpe  
 Down to the hips.

tains, that utter ruin must be the portion of his countrymen, if they do not instantly leave off to *nourish, deck, set out, and crisp their haire, and Longslockes*, &c. &c. see p. 62.

The Elder Brother v. 608. threatens "to drag Comus by the curls, &c." this expression must have been highly gratifying to Pryane. EDITOR.

v. 513. The ed. of 1637, and Ashridge manuscript read also *you*.

v. 605. *Bugs, Monsters, Terroars.* So in B. and Fletcher's *PHILASTAR*, A. v. S. i. vol. i. p. 165. edit. 1750.

My pretty prince of puppets, we do know,  
 And give your Greatness warning, that you talk  
 No more such *Bug-words*.

And in Shakspeare's *CYMBELINE*, A. v. S. iii.

Those that would die or ere resist, are grown  
 The mortal *bugs* o' th' field.

Where see instances collected by Mr. Steevens. And *HENR. VI. P. iii*  
 For Warwick was a *bug* that fear'd us all.

That is, "a monster that frights us." Our author's *REFORMATO* "Which is, 'the bug we fear.' *PROSE WORKS*, i. 25. See also Reed's *OLD PL.* iii. 234. See also the *WINTER'S TALE*. And Spenser, *F. Q.* ii. iii. 20.—xii. 25. Phaer translates Virgil's "*Furiis agitur Orestes*," *Orestes bayted was with bugbears*. *ÆN.* iv. 471. The word is in Chaucer, "Or ellis that blacke *buggy*: wol hym take." *N. PR. T.* 1051. Urr. *WARTON*.

So in the 3th verse of the xci. Psalm, "the terour by night" is rendered in the old English version "the *bugge* by night." EDITOR.

v. 608. The ed. of 1637, and the Ashridge manuscript exhibit also this reading.

*Ibid.* He has preserved the same image in *PÆR. LOSR*, B. vi. 36r. speaking of Moloch, "Down cloven to the wasse." Jonson has the same image in the *FOX*, A. iii. S. viii. And Shakspeare in *MACBETH*, A. ii. S. ii. But, notwithstand-

- v. 611. But here thy *steel* can do thee *small avail*.  
 v. 614. He with his bare wand can *unquilt* thy joints,  
 And crumble *every sinew*.  
 v. 627. And shew me *simples* of a thousand *herbs*.  
 v. 636. And yet more medicinal than that *ancient Moly*  
 Which Mercury to wife Ulysses gave.  
 v. 648. As I will give you as we go, [or, *on the way*] you may,  
 Boldly assault the *necromantick* hall;  
 Where if he be, with *sudden violence*  
 And brandish *blade* rush on him, break his *glass*,  
 And *powre* the *luminous potion* on the ground,  
 And *seize* his wand.  
 v. 657. — I follow thee,  
 And *good heaven* cast his *best regard* upon us.  
 After v. 658, STAGE-DIRECTION. "The scene changes to a  
 "stately palace, set out with all manner of deliciousness: tables  
 "spread with all dainties. Comus is discovered with his rabble:  
 "and the Lady set in an enchanted chaire. She offers to rise."  
 v. 661. And you a *statue fix*, as Daphne was.  
 v. 662. Fool, thou art *over-proud*, do not boast.  
 This whole speech of the LADY, and the first verse of the next of  
 COMUS, were added in the margin: for before, COMUS's first  
 speech was uninterruptedly continued thus,  
 "Root-bound, that fled Apollo. Why do you frown?"  
 v. 669. That youth and *fancie* can beget,  
 When the *briske* blood grows lively.  
 v. 678. To life so friendly, and so cool to thirst:  
 Poor *ladie* thou hast need of some *refreshing*.  
 Why should you, &c.  
 After v. 697, the nine lines now standing were introduced instead  
 of "Poore ladie, &c." as above.  
 v. 687. That *hast* been *thr'd* all day.  
 v. 689. — *Heere* fair Virgin.  
 v. 695. — *Oughly*-headed monsters.

ing those instances, I believe, every reader will agree that Milton altered the passage much for the better in the edition of 1643. NEWTON.

Here says Peck, "Curis upon a bald pate are a good joke." But he should at least have remembered a passage in the Psalms, "The hairy scalp of such an one as goeth on still in his wickedness." It is true that we have in Shakespeare's TWO GENT. OF VERON. A. iv. S. i.

By the bare scalp of Robin Hood's fat frier.  
 That is, frier Tuck's shaven crown. And in K. Rich. II. A. iii. S. ii. "Bairn's scalp." WARTON.  
 And see Minshieu's Guide into Tongues. ed. 1627. col. 646. The hairy Scalp. Editor.

v. 627. So in LYCIDAS, v. 135.  
 Their bells and flowers of a thousand hues. WARTON.

v. 695. *Oughly* or *oughly* is the old way of writing *ugly*; as appears from several places in Sir P. Sidney's Arcadia, and from Shakespeare's Sonnets ed. 1609; and care must be taken that the word be not mistaken, as some have



- v. 698. With visor'd falshood and base forgeries.  
 v. 707. To those budge doctors of the Stoick gorand.  
 v. 712. Covering the earth with odours and with fruites,  
 Cramming the seas with spawne innumerable,  
 The fields with castell, and the aire with fowls.

v. 717. To adorn her sons. — But *deck* is the first reading, then *adorn*, then *deck* again.

v. 721. Should in a pet of temperance feed on fatchas.  
 But *pulse* was the first reading. At last, resumed.

v. 727. Living to Nature's bastards, not her sons.

v. 732. The sea orefraught would heave her waters up  
 Above the stars, and th' unfought diamonds  
 Would so bestudde the center with thire light,  
 And so imblaze the forehead of the deep.

Were they not taken thence, that they below  
 Would grow enur'd to day, and come at last.

v. 737. Lift, lady, be not coy, nor be cosen'd.

v. 744. It withers on the stalke and fades away.

v. 749. They had thire name thence; coarse beeie brow.

v. 751. The sample. —

v. 755. Think what, and look upon this cordial julep.

Then follow verses from v. 672—705. From v. 779, to 806, the lines are not in the manuscript, but were added afterwards.

v. 807. This is mere moral stuff, the very lees.

And settlings of a melancholy blood:

But this, &c.

After v. 813, STAGE-DIRECTION. "The Brothers rush in, strike  
 "his glasse down: the shapen make as though they would resist, but  
 "are all driven in. *Damon enters with them.*"

v. 814. What, have you let the false inchanter pass?

v. 816. — Without his art revert.

v. 818. We cannot free the Lady that remains.

And, here fits.

v. 821. There is another way that may be us'd.

v. 826. Sabrina is her name, a goddess chaste.

Then a virgin chaste, then, a virgin pure.

v. 829. She, guiltlesse damsel, flying the mad perluite.

v. 831. — To the streame.

But first, "the flood."

mistaken it, for owly-beaded, *Cornus's* train being beaded like sundry sorts of  
 wild beasts. NEWTON.

Mr. Warton says, that Peck thought it a pastoral way of spelling the word.  
 But oughtly had been the usual spelling, as might be instanced also from Lord  
 Surry, Lord Sackville, Daniel, B. Jonson, Fairfax, Sylvester, and Fletcher. EN.

v. 707. This is better than Stoic *fur*; for *budge* signifies *furr'd*; but I sup-  
 pose by Stoic *fur* Milton intended to explain the other obsolete word, though  
 he fell upon a very inaccurate way of doing it. WARBURTON.

v. 737. Milton seems to have founded *coy* as a dissyllable: as also *coarse* at

v. 749. *infir*. WARTON.

- v. 834. Held up thire *white* wrists; and receau'd her in,  
And bore her straite to aged Nereus hall.
- v. 845. Helping all urchin blasts; and ill luck signes  
That the shrewd meddling elfe delights to leave;  
And often takes our cattel with strange pinches.  
Which she, &c.
- v. 849. Carrol her goodnesse loud in *lively* layes.  
And *lovely*, from *lively*.
- v. 851. Of panfies, and of *bonnie* daffadils.
- v. 853. Each clasping charme, and *secret* holding spell.
- v. 857. In honour'd *virtue's* cause: this will I trie.  
Before v. 867, is written, "To be said."
- v. 895. That *my rich* wheeles inlayes.
- v. 910. *Virtuous* Ladie, look on me.
- v. 921. To waite on Amphitrite in her bowre.
- v. 924. May thy *crystal* waves for this.
- v. 927. That tumble downe from *snowie* hills.
- v. 948. Where this night are come in state.
- v. 951. All the swains that *near* abide.
- v. 956. Come let us haste, the stars are high,  
But night *reignes* monarch yet in the mid skie.
- STAGE-DIRECTIONS. "Exeunt.—The scene changes, and then  
"is presented Ludlow town, and the President's castle: then enter  
"country dances and such like gambols, &c. At these sports the Dæ-  
"mon, with the two Brothers and the Lady, enters. The Dæmon sings."
- v. 962. Of *nimbler* toes, and *courtly* guise,  
Such as Hermes did devise.
- After v. 965. NO STAGE-DIRECTION, only "A Song."
- v. 971. Thire faith, thire *temperance*, and truth.  
But *patience* was first written, and restored.
- v. 973. To a crowne of deathlesse bays.
- After v. 975, STAGE-DIRECTION, "The Dæmon sings or says."
- v. 979. Up in the *plain* fields of the sky.
- v. 982. Of *Atlas* and his *nieces* three.
- v. 984. This verse and the three following were added.
- v. 990. About the *myrtle* alleys fling  
Balm and cassia's *fragrant* smells:
- v. 992. Iris there with *garnisht* [or *gari/h*] bow.
- v. 995. Than her purfled scarf can shew,  
Yellow, watchet, *greene*, and blew.  
And drenches oft with *manna* [or *Sabzan*] dew  
Beds of hyacinth and rofes,  
Where many a cherub soft repofes:

v. 847. Compare MIDSUM. N. DREAM, A. iv. S. iv. Of Herne the hunter,  
who "blasts the tree, and takes the cattle." EDITOR.

v. 982. The "*faire daughters of Atlas*" are mentioned in B. Jonson's *Masque*,  
PLEASURE RECONCILED TO VIRTUE, 1619, to which I have often referred  
the reader. EDITOR.



What relates to Adonis, and to Cupid and Psyche, was afterwards added.

v. 1012. Now my *message* [or *buisnesse*] *well* is done. WARTON.

In doctor Newton's collation of the manuscript a few slight variations may be observed, as also a few additions, most of which correspond with the Ashridge manuscript; and are therefore noticed in the following copy of that MS.

The subsequent various readings, from doctor Newton's collation, must be noticed here.

v. 258. *Chiding*. "It was at first," And *chide*.

v. 324. And *smoaky* rafters.

v. 376. Oft seeks to *solitary* sweet retire.

v. 480. "Marginal direction," *hallow far off*.

v. 737. List, Lady, be not coy, *nor* be not cosen'd.

v. 1023. Heav'n itself would *bow* to her.

"So it was at first in the manuscript, and we have been at the trouble" says doctor Newton "of transcribing these variations and alterations more for the satisfaction of the curious, than for any entertainment that it afforded to ourselves." EDITOR.

## APPENDIX. No. II.

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#### No. II.



What is the nature of the problem? It is a problem of the first order of importance. It is a problem of the first order of importance. It is a problem of the first order of importance.

The first step in the solution of the problem is to determine the nature of the problem. It is a problem of the first order of importance. It is a problem of the first order of importance. It is a problem of the first order of importance.

APPENDIX

peculiar to itself. I have printed these various readings in Italics, and I have noted its peculiarities, some of which are evidently the literal errors of the printer, and to give the manuscript the right word, and to give the manuscript the right word, and to give the manuscript the right word. By a few slight but necessary emendations the unintentional mistakes of the transcriber's "pen" are rectified, and the manuscript is carefully preserved. Editor.

## APPENDIX. No. II.

## ASHRIDGE MANUSCRIPT.

THE following Copy of *Comus* is given from a manuscript belonging to the Duke of Bridgewater's Library at Ashridge. With the use of this manuscript I have been favoured by Mr. Egerton; through whose application also to his Grace I have obtained permission to print it. And I submit the entire manuscript, rather than its detached variations, to public inspection, under the hope of gratifying liberal curiosity.

It is a thin quarto bound in vellum, and gilt; and is numbered, P: i. 12. It consists of twenty leaves, which are not paged. The leaves are ruled, as the distinction of the speakers also is written, with red ink. It may, possibly, be one of the many copies written, before the *Mask* was published, by Henry Lawes, who, on his editing it in 1637, complained in his Dedication to Lord Brackley, that "*the often copying it had tired his pen*;" or, at least, it may be a transcript of his copy. The professional alteration,

"And should a counterpointe to all Heav'n's harmonies,"

made by Lawes, in setting to Music the Song "Sweet Echo," and observed by Mr.<sup>b</sup> Warton, occurs also in this manuscript.

At the bottom of the title-page to this manuscript the second Earl of Bridgewater, who had performed the part of the Elder Brother, has written "*Author Io: Milton.*" This, in my opinion, may be considered as no slight testimony, that the manuscript presents the *original form* of this drama. The *Mask* was acted in 1634, and was first published by Lawes in 1637, at which time it certainly had been corrected, although it was not then *openly* acknowledged, by its author. The alterations and additions, therefore, which the printed poem exhibits, might not have been made till long after the representation; perhaps, not till Lawes had expressed his determination to publish it. The coincidence of Lawes's Original Music with certain peculiarities in this manuscript, which I have<sup>d</sup> already stated in the *Account of HENRY LAWES*, may also favour this supposition.

Several various readings in this manuscript agree with Milton's original readings in the Cambridge manuscript, and several are

<sup>a</sup> See Lawes's Dedication to Lord Brackley, PART i. p. 1.

<sup>b</sup> In his Note on *COMUS*. v. 243.

<sup>c</sup> Lawes's Dedication.

<sup>d</sup> See my addition to Mr. Warton's *Account of Henry Lawes*, in the PRELIMINARY ILLUSTRATIONS, Part. i. p. 45.



peculiar to itself. I have printed these various readings in Italics, and I have noted its peculiarities, some of which are evidently the literal errors of the transcriber; in which cases, I have ventured to substitute the right word, and to give the manuscript reading at the bottom of the page. By a few slight but necessary emendations the unintentional mistakes of the transcriber's "tired pen" are rectified, while the unquestionable antiquity of the manuscript is carefully preserved. **EDITOR.**

THE following copy of *Comus* is given from a manuscript belonging to the Duke of Bridgewater's Library at Altringham. With the use of this manuscript I have been favoured by Mr. Egerton; through whose application also to the Grace I have obtained permission to print it. And I submit the entire manuscript, rather than its detached variations to public inspection, under the hope of gratifying liberal curiosity.

It is a thin quarto bound in vellum, and gilt; and is numbered, P. 1. 12. It consists of twenty leaves, which are not pagged. The leaves are ruled, as the distinction of the transcribers who is written with red ink. It may, possibly, be one of the many copies written before the *Masks* was published, by Henry Lawes, who, on his editing it in 1634, complained in his Dedication to Lord Broucker, that "the often copying it had made it lose its original purity, and that it was now a copy of a copy." The probability may be a transcript of his copy. The probability is, that it is a transcript of a transcript to all Henry's harmonies.

made by Lawes, in writing to Mordaunt the song "Sweet Love, and observed by Mr. Warton, occurs also in this manuscript.

At the bottom of the title-page to this manuscript the second Earl of Bridgewater, who had performed the part of the Elder Brother, has written "Mordaunt for Milton." This, in my opinion, may be considered as no slight testimony, that the manuscript presents the original form of this drama. The *Masks* was first printed, and was first published by Lawes in 1634, at which time it certainly had been corrected, although it was not then "copy corrected," by its author. The alterations and additions, therefore, which the printed poem exhibits, might not have been made till long after the representation; perhaps, not till Lawes had expressed his determination to publish it. The coincidence of Lawes's Original *Masks* with certain peculiarities in the manuscript, which I have already noted in the account of Henry's Lawes, may also favour this supposition.

Several various readings in this manuscript agree with Milton's original readings in the Cambridge manuscript, and several are

1. See Lawes's Dedication to Lord Broucker, Part I. p. 1.  
2. In his *Notes on Comus*, v. 1. 12.  
3. Lawes's Dedication.  
4. See my edition of Mr. Warton's *Account of Henry Lawes*, in the *Library of the University of Cambridge*, Part I. p. 42.

**A Maske**

**Represented before the right  
ble**

**ho: the Earle of Bridgewater**

**Lord president of Wales and the  
ble**

**right ho: the Countesse of**

**Bridgewater.**

**At Ludlow Castle the**

**29<sup>th</sup> of September 1634.**

**The chiefe persons in the representacon were**

**The Lord Brackley.**

**The Lady Alice**

**Mr. Thomas**

**Egerton.**

**Author Io: Milton.**





## A Maske.

The first sceane discovers a wild wood, then a  
guardian spiritt or demon descendes or enters.

From the heavens nowe I flye,  
and those happy clymes that lye  
Where daye never shuts his eye,  
vp in the broad field of the skye:  
There I suck the liquid ayre  
all amidst the gardens fayre  
of Hesperus, and his daughters three  
that singe about the goulden tree:  
there eternall summer dwells,  
and west wyndes, with muskye wingey  
about the Cederne allyes singe  
Nard and Cassia's balmie smells.  
Iris there with humid bowe  
waters the odorous bankes, that blowe  
flowers of more mingled hew  
then her purpled scarfe can shew,  
yellow, watchett, Greene, and blew,  
and drenches oft with Manna dew  
Beds of Hyacinth and Roses,  
where many a cherub soft reposes.

Before the starrie threshold of Jove's courte  
my Mansion is, where those immortall shapess  
of bright aereall spiritts live inspheard  
in regions mylde of calme and serene ayre,  
above the smoake and stirr of this dim spott,  
which men call earth, and with low-thoughted care  
confinde, and pestered in this pinfold heere,  
strive to keep vp a fralle and fevourish beinge,  
vnmindfull of the crowne that vertue gives,  
after this mortall change, to her true servants  
amongst the enthroned gods on fainted seats,  
yet some there be, that with due stepps aspire  
to laye their iust hands on that goulden keye,

v. 1, to 21. These lines form part of the Spirit's Epilogue in the other copies of Comus, which have come to the knowledge of the public.

v. 4. In the other copies *fields*.

v. 8. The four lines which follow this verse, in the *printed poem*, are not in this manuscript. See Com. v. 984.

v. 17. &c. See the Cambridge manuscript, p. 161.

v. 32. In the other copies *by*.



that opes the pallace of Æternitie:  
 To such my errand is, and but for such,  
 I would not soile these pure ambrosiall weedes  
 with the ranke vapours of this sin-worne moulde.  
 but to my taske; Neptune besides the swaye  
 of everie salte flood, and each ebbing streame,  
 tooke in by lotte twixt high and neather Jove  
 imperial rule of all the sea-girt Isles,  
 that like to rich and various gents inlaye  
 the vnadorned bosom of the deepe;  
 which he, to grace his tribute to Gods  
 by course committs to severall government;  
 and gives them leave to weare their saphire crownes,  
 and weild their little tridents; but this Ile,  
 the greatest and the best of all the Maines,  
 he quarters to his blew-haired deities;  
 and all this tract that fronts the falling sunn  
 a noble Peere of mickle trust and power  
 has in his charge, with tempered robe to guyde  
 an ould and haughty nation proude in armes;  
 where his faire offsprings, nurs'd in princely lore,  
 are cominge to attend their father's state;  
 and newe-entrusted scepter, but their waye  
 lies through the perplext paths of this dreare wood,  
 the nodding horror of whose shadie browes  
 threatens the forlorne and wanderinge passenger;  
 and heere their tender age might suffer perill,  
 but that by quick commande from soveraigne Jove  
 I was dispatch't for their defence and guard;  
 and listen why, for I will tell you now  
 what never yet was heard in tale or song,  
 from old or moderne bard in hall or bower.  
 Bacchus, that first from out the purple grapes  
 crusht the sweete poylon of mixt wyne,  
 after the Tuscane mariners transform'd,  
 coasting the Tyrrhene shore, as the winds list'd,  
 on Circe's Island fell: (who knows not Circe  
 the daughter of the Sunn, whoes charmed cup  
 whoe ever tasted, lost his upright shape,  
 and downward fell into a grovelinge Swyne?)  
 This nimphe that gaz'd vpon his clustringe locks,  
 with Iyve berries wreath'd, and his blith youth,  
 had by him, ere he parted thence, a sonne  
 much like his father, but his mother more,  
 which therefore she brought up, and Comus nam'd:

v. 66. *grape* in the other copies.

v. 68. In the manuscript *manner*.

v. 78. *whom* in the other copies.

211 whose ripe and frolick of his full growne age,  
 roavinge the Celtick and Iberian fields, 80  
 at last betakes him to this ominous wood,  
 and in thick shelter of black shades imbrow'd  
 excells his mother at her mightie arte,  
 150 offeringe to everie wearie traveller  
 his orient liquor in a christall glasse, 85  
 to quench the drouth of Phebus, which as they taste,  
 (for most doe taste through fond intemperate thirst)  
 soone as the potion workes, their humane countenance,  
 200 th' expresse resemblance of the Gods, is chang'd  
 into some brutish forme of Wolfe, or Beare, 90  
 or Ounce, or Tiger, Hogg, or bearded goate,  
 all other parts remaininge as they were;  
 and they, soe perfect is their mulerie,  
 250 not once perceive their fowle disfigurement,  
 but boast themselves more comly then before, 95  
 and all their freinds and natyve home forgett,  
 to rowle with pleasure in a sensuall stie.  
 Therefore, when any favour'd of high Jove,  
 300 chaunces to pass through this advent'rous glade,  
 swift as the sparckle of a glauncinge starre 100  
 I shoote from heaven, to give him false convoy,  
 as now I doe: but first I must put off  
 these my skye weeds, spun out of Iris wooffe,  
 350 and take the weeds and likenesse of a Swayne,  
 that to the servyce of this house belongs, 105  
 whose with his soft pipe, and smoothe dittied songe,  
 well knows to still the wild winds when they roare,  
 and hush the wavinge woods, nor of less faith,  
 400 and in this office of his mountaine watch,  
 likeliest and neereſt to the present ayde 110  
 of this occasion, but I heare the tread  
 of hatefull stepps, I must be viewles nowe.

Exit.

Comus enters with a Charminge rod in one hand  
 and a glasse of liquor in the other; with him a route  
 of monsters like men and women but headed like  
 wild beasts, their apparell glist'ninge, they come in  
 makinge a riotous and vnruly noise, with torches  
 in their hands.

Co. The starr that bids the shepheard fold,  
 now the top of Heaven doth hold;

v. 103. robes in the other copies.

v. 112. The STAGE-DIRECTION after this verse is not exactly the same, as in the other copies. See Com. p. 18. and App. I. p. 154.



and the gilded carr of daye  
 his glowing axle doth allaye  
 in the steepe Atlantique streame;  
 and the slope sun his vpward beame  
 shoots against the *Northerne Pole*,  
 pacing toward the other goale  
 of his chamber in the East.  
 meane while welcome, Joy and feast,  
 midnight shoute, and revelry,  
 tipple daunce, and Jollitie;  
 braide your locks with rose twine,  
 droppinge odours, droppinge wine.  
 Rigor now is gone to bed,  
 and advice with scrupulous head,  
 strict age, and sowre feveritie,  
 with their grave sawes in slumber lye,  
 Wee that are of purer fire  
 imitate the starrie quire,  
 whoe in their nightly watchfull sphears  
 leade in swift round the months and years.  
 the sounds and seas, with all their finnie drove,  
 nowe to the moone in wavering morrice move,  
 and on the tawny sands and shelves  
 trip the pert fairies, and the dapper ealves.  
 by dimpled brooke, and fountaine brim,  
 the wood nimphs deckt with daisies trim,  
 their merry wakes and pastimes keepe;  
 what hath night to doe with sleepe?  
 Night *has* better sweets to prove,  
 Venus now wakes, and wakens love.  
 Come let us our *rights* begyn,  
 tis only daylight that makes sin,  
 which these dun shades will nere report.  
 haile goddess of nocturnall sport,  
 darke-vayl'd Cotitto, 't'whome the secret flame  
 of midnight torches burns; misterious dame,  
 that nere art call'd, but when the dragon woombe  
 of Stigian darknes, spetts her thickest gloome,  
 and makes one blot of all the aire,  
 staye thy cloudie Ebon chaire,  
 wherein thou rid'st with Hecat', and befriend  
 vs thy vow'd preists, till vtmost end  
 of all thy dues be done, and none left out,  
 ere the blabbinge Easterne scoute,

v. 119. *Northerne*. So the Camb. MS.

v. 143. *has*. So the Camb. MS.

v. 145. Mr. Warton's 2d edition exhibits this ancient reading.

the nice morne, on the Indian steepe,  
from her cabin'd loope hole peepe,  
and to the tell tale sun descrie  
our conceal'd solemnitie:  
come, knitt hands, and beate the ground  
in a light fantastick round.

160

*The Measure in a wild, rude, and wanton Antick.*

- Co. Breake off, breake off, I feele the different pace 165  
of some chaste footinge, neere about this ground,  
run to your shrouds within these brakes and trees,  
*they all scatter*  
our number may affright; some virgin fure  
(for foe I can distinguish by myne arte)  
benighted in these woods. now to my Charms, 170  
and to my wilie traynes; I shall ere longe  
be well stock't with as fayre a heard as graz'd  
about my mother Circe. thus I hurle  
my dazlinge spells into the spungie aire,  
of powre to cheate the eye with bleare illusion, 175  
and give it false presentments, least the place  
and my quainte habitts breede astonishment,  
and put the damsell to suspitious flight,  
which must not be; for that's against my course.  
I vnder fayre pretence of freindly ends, 180  
and well plac't words of 'glozing' curtesie  
bayted with reasons not vnplausible,  
winde me into the easie harted man  
and hug him into snares. when once her eye  
hath met the vertue of this magick dust, 185  
I shall appeare some harmles villager  
whom thrifte keeps up about his countrie geare.  
but heere she comes, I fayrely step aside  
and hearken if I may her businesse heere.

*The lady enters.*

- LA. This waye the noise was, if my care be true, 190  
my best guyde nowe, me thought it was the sound  
of riott, and ill-manag'd merriment,  
such as the jocond flute, or gamesome pipe,  
stirrs vp amonge the loose vnlettered hinds,  
when for their teeming flocks, and granges full, 195

v. 164. The *STAGE-DIRECTIONS* after this verse, and ver. 167, are the same, as in the Camb. MS.

v. 181. *Glozing* in the manuscript.

v. 190. *mine* in the other copies.



in wanton daunce, they praise the bounteous Pan,  
and thanke the Gods amuse, I should be loath  
to meete the rudenes, and swill'd insolence  
of such late wassailers; yet O, where els  
shall I informe my ynacquainted feete  
in the blinde mazes of this tangled wood,  
my brothers when they sawe me wearied out  
with this longe waye, resolvinge heere to lodge  
vnder the spreadinge favour of these pines,  
stept, as they s'ed, to the next thickett side  
to bringe me berries, or such coolinge fruite,  
as the kynde hospitall woods provide:  
but where they are, and whye they come not back,  
is now the labour of my thoughts, 'tis likeliest  
they had ingaged their wandringe stepps too farre,  
and envious darknesse, ere they could retorne,  
had ~~drawn~~ them from me.  
I cannot hollowe to my brothers, but  
such noise as I can make to be heard fardest  
I'll venture, for my new enliv'n'd spirits  
prompt me, and they perhaps are not farre hence.

SONGE

Sweete Echo, sweetest nymphe, that liv'st vnscene  
within thy ayrie shell,  
by slowe Meander's margent greene,  
and in the violett imbroder'd vale,  
where the love-lorne nightingale  
nightly to thee her sad song mourneth well,  
Canst thou not tell me of a gentle payre  
that liketh thy Narcissus me?  
O, if thou have  
hid them in some flowrie cave,  
tell me but where,  
Sweete Queene of parlie, daughter 'of the spheare!  
soe mayst thou be translated to the skyes,  
And ~~behold~~ a counterpointe to all heav'n's harmonies.

v. 207. The three beautiful lines which, in the other copies, follow this verse, are not in this manuscript.

v. 212. *Stolen*. So the Camb. MS. and ed. 1637. The hemistich, and the thirty following lines, which the other copies exhibit, are not in this manuscript.

v. 216. *Hence*. In the other copies off.

v. 228. *To* in the manuscript.

v. 230. See p. 165, and note on Camb. MS. The phrase *direction*, which follows this verse, is the same as in the Camb. MS.

## Comus takes in and speaks

- Co. Can any mortall creature of Earth's mould  
 breath such diuine enchauntinge carolment?  
 Sure somethings holys lodge in this brest,  
 and with these raptures moue the vocal ayre  
 to testifie his hidden residence;  
 how sweetly did they soate vpon the wings  
 of silence, through the empty vaulted night,  
 at every fall smoothing the raven downe  
 of darkness till as smild I haue oft heard  
 my mother Circe with the Sirens three,  
 amidst the flowered Naxos  
 culling their potent herbs and balisall drugges,  
 whose when they sung, would take the prison'd soule,  
 and lap it in Elysium; Scilla wept,  
 and chid her barkinges waues into attention,  
 and fell Charybdis murmured soft applause  
 yet they in pleasing slumber tuld the schoer,  
 and in sweete madness robb'd it of itselfe;  
 but such a sacred and homely delight  
 such sober content of waking blisse  
 I never heard till now; I'll speake to her  
 and she shall be my Queene. Hail foreigne wonder!  
 whome certaine these rough shades did neuer breede,  
 vnlesse the goddess, that in rural firmes  
 dwelt heere with Pan or Sylvan, by his song  
 forbiddinge every bleake vntimely fogg  
 to touch the springe growth of this tall wood;  
 Nay gentle Shepheard, it is lost that praise  
 that is addrest to vntardinge asses;  
 not any beast of skill, but some misferr  
 how to regayne my seuerall companye,  
 compeld me to awake the curious Echo  
 to giue me answer from her molli dought;  
 What chaunce, good Lady, hath bereft you this  
 dym darknesse, and this leaue laborious  
 could that deuide you from heere wherage guides?  
 they leese me weary on a grasse torse,  
 by falsehood, or discurtisie, or why?  
 to seeke in the valley some coole friendly springe;  
 and lest your fayer see all vnguarded, Ladies  
 they were but vaine, and purposed quick returne.  
 perhaps forfallinge might preuented them;  
 how easie my misfortune is to hit!

v. 239. *for*. So the Camb. MS. and ed. 1637.v. 241. *Naxos* in the MS.v. 243. *When*. In the other copies *as*.v. 257. *prospering*. So the Camb. MS.



- Co. imports their losse, besides the present neede?  
 La. noe lesse then if I should my brothers lose. 275  
 Co. were they of manly prime, or youthfull bloome?  
 La. as smoothe as Hebe's, their yrazor'd lipps. 280  
 Co. Two such I sawe, what tyme the labour'd oxe  
 in his loose traces from the furrowe came,  
 and the swink't hedger at his supper late,  
 I sawe em vnder a greene mantlinge vyne  
 that crawles alonge the side of yon smale hill,  
 pluckinge ripe clusters from the tender shoots,  
 their porte was more than humane as they stood,  
 I tooke it for a faerie vision  
 of some gaye creatures of the Element,  
 that in the 'colours' of the raynebow live,  
 and play ith plighted clouds; I was awe-strucke  
 and as I past I worship't; if those you seeke,  
 it were a journey like the path to heav'n,  
 to helpe you find them; La. gentle villager,  
 what readiest waye would bringe me to that place?  
 Co. due west it rises from this shrubbie pointe,  
 La. to find out that good Shepheard, I suppose,  
 in such a scant allowance of starr light,  
 would overtake the best land pilots arte,  
 without the sure guesse of well practiz'd feete;  
 Co. I knowe each lane, and every alley greene,  
 dingle, or bushie dell, of this wide wood,  
 and everie boskie bourne from side to side,  
 my daylie walks and antient neighbourhood,  
 and if your straye attendance, be yet lodg'd  
 or shroud within these lymitts, I shall know  
 ere morrowe wake, or the lowe 'roosted' lark  
 from her thatcht palat rowse, if otherwise  
 I can conduct you, Ladie, to a lowe,  
 but loyall cottage, where you may be safe  
 till further quest; La. Shepheard, I take thy word,  
 and trust thy honest offer'd curtesie,  
 which ofte is sooner found in lowly sheds  
 with smokie rafters, then in tap'strie halls,  
 and courts of princes, where it first was nam'd,  
 and yet is most pretended; in a place  
 lesse warrented then this, or lesse secure  
 I cannot be, that I should feare to change it.  
 Eya, me, blest providence, and square my tryall  
 to my proportion'd strength; Shepheard, leade on.

v. 284. So this line is pointed in the manuscript. Compare note on Com. v. 297.

v. 287. coolenest in the manuscript.

v. 299. wide. So the Camb. MS.

v. 304. rooster in the manuscript.

v. 316. my in the manuscript.

## The two brothers.

- EL. B. Vnmuffle yee fainte starrs, and thou, fairer moone,  
 that wonst to love the travellers benizon,  
 stoop thy pale visage through an amber cloude, 320  
 and disinherit Chaos, that raignes heere  
 in double night of darknes and of shades;  
 or, if your influence be quite damm'd vp  
 with black vsurpinge mists, some gentle taper,  
 though a rushe candle, from the wicker hole 325  
 of some clay habitacon, visite vs  
 with thy long leuell'd rule of streaming light,  
 and thou shalt be our starr of Arcady,  
 or Tirian Cynosure: 2 BRO. or, if our eyes  
 be barr'd that happines, might we but heare 330  
 the folded flocks pen'd in their watted cotes,  
 or sound of pastorall reede with oaten stopps,  
 or whistle from the lodge, or village cock  
 count the night watches to his featherie dames,  
 t'would be some solace yet, some little cheeringe 335  
 in this lone dungeon of innumeros hows.  
 but, O that haples virgin! our lost sister,  
 where may she wander nowe? whither betake her  
 from the chill dewe, amongst rude burrs and thistles?  
 perhaps some could banke is her boulder nowe, 340  
 or gainst the rugged barke of some broad Elme  
 leanes her vnpillow'd head, fraught with sad feares,  
 or els in wild amazement and affright,  
 soe fares as did forsaken Proserpine,  
 when the bigg rowling flakes of pitchie clouds 345  
 and darknes wound her in: EL. BRO. peace, brother, peace.  
 I doe not thinke my sister soe to seeke,  
 or soe vnprincip'l'd in vertues booke,  
 and the sweete peace that goodnes bosoms euer,  
 as that the single want of light and noise 350  
 (not beinge in danger, as I hope she is not)  
 could stirr the constant mood of her calme thoughts,  
 and put them into misbecominge plight.  
 vertue could see to doe what vertue would  
 by her owne radiant light, though sun and moone 355  
 were in the flatt sea sunke, and wisdoms selfe  
 oft seeks to sweete retired solitude,  
 where, with her best nurse, contemplacon,  
 she plumes her feathers, and letts grow her wings,  
 that in the various bustle of resort 360  
 were all to ruffl'd, and sometymes impayr'd.

v. 336. In the Camb. MS. *sed* dungeon. In the printed copies *chse* dungeon.

v. 343, to 347. This passage agrees with the Camb. MS.

v. 351. In the other copies *trust*.



he, that has light within his owne cleere brest,  
 may sit i'th' center, and enjoye bright daye:  
 but he, that hides a dark soule and fowle thoughts,  
 walks in *black vapours, though the moon tyde brand* 365  
*blaze in the summer solstice.* 2 BRO. tis most true,  
 that musing meditacon most affects  
 the pensive secrecie of desert cell,  
 farr from the cheerefull haunte of men or heards,  
 and sits as safe as in a senate house. 370  
 for whoe would robb an hermitt of his weeds,  
 his few bookes, or his beads, or maple disse,  
 or doe his graye haiers any violence?  
 but bewtie, like the fayre hesperian tree  
 laden with bloominge gould, had need the guard 375  
 of dragon watch with vninchaunted eye,  
 to save her blossoms, and defend her fruite  
 from the rashe hand of bold Incontinence.  
 you may aswell spreade out the 'unfunnd' heapes  
 of misers 'treasure' by an outlawes den, 380  
 and tell me it is safe, as bid me hope  
 dainger will winke at opportunitie,  
 and *she* a single helples mayden passe  
 vninjur'd in this wide furrounding wast. 385  
 of night, or lonelinessse, it reckes me not;  
 I feare the dread events that dog them both,  
 lest some ill greetinge touch attempt the person  
 of our vnowned sifter. EL. BRO. I doe not, brother,  
 inferr, as if I thought my sifers state  
 secure, without all doubt or *question, no;* 390  
*I could be willing, though now i'th darke, to trie*  
*a tough encounter with the Maggiest ruffian*  
*that lurks by hedge or lane of this dead circuit,*  
*to have her by my side, though I were suer*  
*she might be free from perill where she is,* 395  
*but,* where an equal poise of hope and feare  
 does arbitrate th' event, my nature is  
 that I encline to hope, rather then feare,  
 and gladly banish squint suspition.  
 my sifter is not soe defencelesse left 400  
 as you immagine, *brother;* she has a hidden strength,  
 which you remember not. 2 BRO. what hidden strength?

v. 365. This passage agrees with the Camb MS.

v. 369. or So the Camb. MS. according to doctor Newton.

v. 379. *unfun'd* in the manuscript.

v. 380. *treasures* in the MS.

v. 382. *at.* In the other copies *on.*

v. 383. *she.* In the other copies *let.*

v. 384. *wide.* See note on v. 403. Camb. MS.

v. 390, to v. 396. *question, no; &c. &c.* So the Camb. MS.

v. 401. *brother.* So the Camb. MS.

vnless the strength of heav'n, if you meane that  
 EL. B. I meane that too: but yet a hidden strength,  
 which, if heav'n gave it, may be fear'd her owne; 405  
 tis Chastitie, my brother, Chastitie:  
 she, that has that, is clad in compleate Steele,  
 and, like a quiver'd nimphe with arrowes keene,  
 may trace huge forrests and vnharbour'd heaths,  
 infamous hills and sandie perrilous wildes; 410  
 where, through the sacred rays of Chastitie,  
 noe salvage, feirce bandite, or mountaneere,  
 will dare to soile her virgin puritie:  
 yea even, where very desolac'on dwells  
 by grots and caverns shag'd with horrid shades;  
 and yawninge denss, where glaringe monsters house; 415  
 she may pass on with vnblenst majestie,  
 be it not done in pride, or in presumption.  
 in fogg, or fire, by lake, or moorish fen;  
 blew meager hag, or stubborne vnlayed ghost  
 that breaks his magick chaines at Cursfew tyne;  
 noe goblin, or swart fayrie of the mine;  
 has hurtfull power ore true virginities;  
 doe you beleewe me yet, or shall I call  
 antiquitie from the ould schooles of Greece 425  
 to testifie the armes of Chastitie?  
 hence had the huntress Dian her dread bow,  
 faire silver shafted Queene, for ever chaste,  
 wherewith she tam'd the brinded lyonesse 430  
 and spotted mountaine pard, but sett at naught  
 the frivolous bolt of Cupid; Gods and men  
 fear'd her sterne frowne, and she was Queene o'th' woods.  
 what was that snakie-headed Gorgon sheild,  
 the wise Minerva wore, vnconquer'd virgin, 435  
 werewith she freez'd her foes to congealed stone,  
 but rigid looks of chaste awsteritie,  
 and noble grace that dasht brute violence  
 with sudden adoracon and blanke awe?  
 foe deere to heav'n is saintly Chastitie, 440

v. 412. In the manuscript a comma is placed both after *salvage* and *feirce*.  
 I would retain the former, and so apply *feirce* to *bandite*. Compare Pope,  
 ESSAY ON MAN, Ep. iv. v. 41.

No *Bandit* force, no Tyrant mad with pride.

v. 414. *even*. So the Camb. MS.

v. 416. This remarkable line is peculiar to this manuscript.

v. 419. *maye more*, peculiar to this manuscript.

v. 424. In the other copies *but*.

v. 425. In the other copies *ye*.

v. 429. *shaster* in the MS.

v. 435. In the other copies *that*. In Mr. Warton's second edition *that*, in  
 the preceding line, is *the*; which reading is Dr. Dalton's.



- that when a fowle is found, sincerely for  
 a thousand liveried Angells lackey her,  
 drivinge farr off each thing of sin and guile;  
 and, in cleer dresme and solemne vision,  
 tell her of things that noe grosse eare can heare,  
 till oft converse with heavenly habitants  
*begins* to cast a beam on th' outward shape,  
 the vnpolluted temple of the mynde,  
 and turnes it by degrees to the soules essence,  
 till all be made immortal: but when lust,  
 by vnchast lookes, loose gesturs, and soule talke,  
 and most by lewde lascivious act of sin,  
 letts in defilement to the inward partes,  
 the soule growes clotted by contagion,  
 imbodys, and imbruts, till she quite lose  
 the divine propertie of her first beinge.  
 such are those thick and gloomie shadowes damps,  
 oft seene in charnell vaults and sepulchers  
*hovering*, and sittinge by a new made grave,  
 as loath to leave the bodye that it loved,  
 and linckt it selfe by carnall sensualitie  
 to a degenerate and degraded state.
- 2 BRO. How charming is divine philosophie!  
 not harsh and crabbed, as dull fooles suppose,  
 but muscally as is Appolloes lute,  
 and [a] perpetuall feast of Nectard sweets,  
 where noe crude surfeit raignes; EL. B. list, list, I heare  
 some farr off hollowe breake the silent ayre.
- 2 BRO. me thought soe too; what should it be? EL. B. for certaine  
 either some one like vs night founderd heere,  
 or els some neyghbour woodman, or, at worst,  
 some rovinge robber callinge to his fellows.
- 2 BRO. heav'n keepe my sister: agen, agen, and neere I  
 best drawe, and stand vpon our guard, EL. B. Ile hallowe;  
 if he be freindly, he comes well; if not  
 defence is a good cause, and heav'n be for us.
- the hallowes *and is answered*, the guardian dæmon  
*comes in, habited like a shepheard.*
- EL. B. That hallowe I should knowe, what are you? speake,  
 come not too neere, you fall on Iron stakes els.
- DÆ. What voice is that? my young Lord? speake agen.
- 2 BRO. O brother, tis my fathers shepheard, sure.
- EL. B. Thirfis? whose artfull streynes have oft delayed

v. 447. In the printed copies *begin*.

v. 452. This line differs both from the editions and the Camb. MS.

v. 459. *hovering*. So the Camb. MS. and ed. 1637.

- the hudlinge brooke to heere his madrigall,  
 and sweetned every muske rose of the dale,  
 how camst [thou] heere, good *Shepherd*? hath any ram  
 slipt from the fould, or young kyd lost his dam,  
 or straglinge weather the pent flock forlooke?  
 how couldst thou finde this darke sequesterd nooke?
- DE. O my lov'd masters heere, and his next Joye,  
 I came not here on such a triuall toye  
 as a strayed Ewe, or to pursue the stealth  
 of pilferinge wolfe; not all the fleecie wealth  
 that doth enrich these downes, is worth a thought  
 to this my errand, and the care it brought,  
 but, O my virgin Lady! where is she?  
 how chaunce she is not in your companie?
- EL. B. To tell thee sadly, *Shepherd*, without blame,  
 or our neglect, wee lost her as we came.
- DE. Ay me vnhappy! then my feares are true,
- EL. B. What feares, good *Thirsie*? prithen briefly shewe.
- DE. Ile tell you, tis not wayne or fabulous,  
 (though foe esteem'd by shallow ignorance)  
 what the sage poets, taught by th' heav'nly muse,  
 storied of old in high immortal verse,  
 of dire Chimeras and enchanted Isles;  
 and rifted rocks whose entrance leads to hell;  
 for such there be, but vnbeleife is blinde.
- Within the navill of this hidious wood,  
 immured in cipress shades a forcerer dwells,  
 of Bacchus and of Circe borne, greate Comus,  
 deepe skild in all his mothers witcheries;  
 and heere to everie thins he wanderer  
 by flye enticement gives his banefull cup,  
 with many murmurs mixt, whose pleasing poyson  
 the visage quite transformes of him that drinks;  
 and the inglorious likeness of a beast  
 fixes instead, ynmoulding reasons mintage  
 charactred in the face. This have I learnt  
 tendinge my flocks hard by i<sup>th</sup> hillie crofts,  
 that browe this bottome glauce, whence night by night  
 he and his monstrous rout are heard to howle,  
 like stabled wolves, or tigers at their prey,  
 doeing abhorred rites to Heceate  
 in their obscured haunts of inmost bowers.  
 yet have they many baïtes, and guylefull spells,  
 to invegle and invile the ynwate fencer  
 of them that passe vnweetinge by the waye  
 this evening late, by then the chewing flocks

v. 484. *shepherd*. So the Camb. MS.v. 500. *you*. So the Camb. MS. and ed. 1637.



had tane their supper on the favorite herbe  
 of knot grasse dew-besprent, and were in fold,  
 I sate me downe to watch upon a banke 530  
 with Iviie canopied, and interwove  
 with flauntinge hony sucle, and began,  
 wrapt in a pleasinge fitt of melancholy,  
 to meditate my rurall minstrelsie,  
 till fancie had her fill: but, ere a close, 535  
 the wonted roare was vp amidst the woods,  
 and filld the aire with barbarous dissonance;  
 at which I ceast, and listened them a while,  
 till an vnusuall stop of suddaine silence  
 gave respite to the *drowse frighted* steeds, 540  
 that drawe the litter of close-curtain'd sleepe;  
 at last a *sweete* and solemne breathinge sound,  
 rose like the *slow* steame of distill'd perfumes,  
 and stole vpon the aire, that even Silence  
 was tooke ere she was ware, and wisht she might 545  
 denye her nature, and be never more,  
 still to be soe displac't. I was all eare,  
 and took in streines that might create a fowle  
 vnder the ribbs of death: but O! ere long  
 'too' well I *might* perceiue it was the voice  
 of my most honor'd lady, your deere sister. 550  
 amaz'd I stood, harrow'd with greife and feare.  
 and, O poor haples nightingale, thought I,  
 how sweete thou singst, how neere the deadly snare!  
 thou downe the lawnes I ran with headlonge hast, 555  
 through paths and turnings often trod by daye,  
 till guyd by myne eare I found the place,  
 where that damn'd wizard, hid in slye disguise,  
 (for soe by certaine signes I 'knewe') had met  
 alreadye, eare my best speede could prevent, 560  
 the aideless innocent ladie his wisht prey;  
 whoe gently askt if he had seene such two,  
 supposinge him some neighbour villager.  
 longer I durst not stay, but soone I guest  
 yee were the two she meant; with that I sprung 565  
 into swift flight, till I had found you heere,

v. 540. See Note on Comus, v. 353.

v. 543. So the Camb. MS. according to Dr. Newton's collation, which perhaps Gray had noticed, for, in his *PROCEDES OF POESY*, he calls the Æolian lyre Parent of *sweet* and *solemn-breathing* airs.

v. 544. The remarkable variations in this and the preceeding line present this charming passage, I think, with as strong effect as the other copies.

In the Cambridge manuscript, according to doctor Newton's collation, it is

Rose like a steame of *slow* distill'd perfumes.

In the printed copies "*rich* distill'd."

v. 550. *two* in the MS. and *might*, as in the Camb. MS.

v. 559. *knowe* in the MS.

but further know I not; *v. 580.* O night and shades,  
 how are you joyn'd with hell in triple knott;  
 against the vnarmed weaknes of one virgin, all bus  
 alone, and helpeless! Is this the confidence *570*  
 you gave me, brother? *EL. 580.* yes, and keepe it still,  
 leane on it falsly; not a period  
 shalbe vnfaid for me; against the threats  
 of malice, or of forcerie, or that powre  
 which erringe men call chaunce, this I should firme, *575*  
 virtue may be assail'd, but never hurte,  
 surpriz'd by vniust force, but not enthrall'd;  
 yea even that which mischief meant most harme,  
 shall in the happie triall prove most glorie;  
 but evill on it selfe shall back recoyle, *580*  
 and mixe noe more with goodnesse, when at last  
 gather'd like scum, and settl'd to it selfe,  
 it shalbe in eternall restless change  
 selfefed, and selfeconsum[e]d; if this fayle,  
 the pillard firmament is rottennesse, *585*  
 and earth's base built on stubble; but come, lets on:  
 against the opposing will and arme of heav'n  
 may never this just sword be lifted vp;  
 but for that damn'd magitian, let him be girt  
 with all the grisley legions that troope *590*  
 vnder the sooty flagg of Acheron,  
 Harpies and Hidraes; or all the monstrous *buggs*  
 twixt Africa and Inde, I'll finde him out,  
 and force him to restore his purchase back,  
 or drag him by the curles, and cleave his scalpe *595*  
 downe to the hipps, *DEM.* Alas! good ventrous youth,  
 I love 'thy' courage yet, and bold emprisen  
 but heere thy sword can do thee little steed;  
 farr other armes, and other weopons must  
 be those that quell the might of hellish charmes: *600*  
 he with his bare wand can vnthred thy joynts,  
 and crumble all thy finews. *EL. 5.* why, prethee, Shepheard,  
 how durst thou then [thyself] approach soe neere,  
 as to make this relaçon? *DEM.* Care, and vrmost shifts  
 how to secure the lady from surprisall, *605*  
 brought to my mynd a certaine shepheard lad,  
 of smale regard to see to, yet well skill'd  
 in every verteus plant and healinge herbe,  
 that spreades her verdant leafe to the morninge ray;  
 he lov'd me well, and oft would begg me singe, *610*  
 which when I did, he on the tender grasse

*v. 568. you.* In the other copies *ye.*

*v. 592. buggs.* So the Camb. MS.

*v. 595. 6.* So the Camb. MS. and ed. 1637.

*v. 597. the* in the MS.



would sit, and hearken even to extasie,  
 and in requitall (ope) his letherne scrip,  
 and shew me simples of a thousand names,  
 tellinge their strange and vigorous faculties:  
 amongst the rest a smale vnslightly roote,  
 but of diuine effect, he cullid me out;  
 the leafe was darkish, and had prickles on it,  
 he call'd it Hemony, and gave it me,  
 and bad me keepe it as of soveraigne vse  
 gainst all enchauntments, mildew blast, or dampe,  
 or gattlie furies apparition;  
 I purst it vp, but little reckoning made,  
 till now that this extremitie compell'd;  
 but now I finde it true; for by this meane  
 I knew the fowle Enchaunter though disguis'd,  
 entered the very lymetwigg of his spells,  
 and yet came off; if you have this about you,  
 (as I will give you when wee goe) you may  
 boldly assaulte the Negromancer's hall;  
 where if he be, with dauntlesse hardy hood,  
 and brandisht blade, rushe on him, breake his glasse,  
 and shed the lussious liquor on the ground,  
 but 'seife' his wand; though he and his curst crew  
 fierce sign of battaile make, and menace high,  
 or like the sonns of Vulcan vomit smoake,  
 yet will they soone retire, if he but shrinke.  
 EL. B. Thirfis, lead on apace, I followe thee,  
 and some good Angell beare a shield before vs.

The Sceane changes to a stately pallace set out  
 with all manner of delitioufness, tables spred with  
 all dainties. Comus appears with his rabble, and  
 the Lady set in an inchaunted chayre, to whome  
 he offers his glasse, which she puts by, and goes  
 about to rise.

Co. Nay, ladye, sit; if I but wave this wand,  
 your nerves are all chain'd vp in 'alabaster,'  
 and you a statue, or, as daphne was,  
 roote bound, that fled Apollo. I. A. foole, doe not boast,

- v. 617. open in the MS.  
 v. 618. The six following lines in the other copies are not in this MS.  
 v. 621. So this line is pointed in the MS. See Note on Com. v. 640.  
 v. 634. cease in the MS.  
 v. 638. I. So the Camb. MS.  
 v. 639. Neither in the following *STAGE-DIRECTION*, nor in that of the  
 Camb. MS. is *Soft Music*. See p. 95.  
 v. 641. *alabaster* in the MS.

- thou canst not touch the freedome of my mynde  
 with all thy charmes, although this corporall rind  
 thou hast immanac'l'd, while heav'n sees good. 645  
 Co. Whye are you vext, Ladie? why doe you frowne?  
 heere dwell noe frownes, nor anger; from these gates  
 sorrowe flies farr: see, heere be all the pleasures,  
 that fancie can begett on youthfull thoughts, 650  
 when the fresh blood grows lively, and returnes  
 briske as the Aprill buds in primrose season.  
 and first, behold this cordiall Julep heere,  
 that flames and daunces in his christall bounds,  
 with spiritts of baulme and fragrant sirrops mixt; 655  
 Not that Nepenthes, which the wife of Thone  
 in Egypt gave to Jove-borne Hellena,  
 is of such power to stirre vp Joye as this,  
 to life soe friendly, or soe coole 'to' thirst;  
 poore ladie, thou hast neede of some refreshinge, 660  
 that hast been tired aldaye without repast,  
 a timely rest hast wanted. heere, fayre Virgin,  
 this will restore all soone; L.A. t'will not, false traytor,  
 t'will not restore the trueth and honestie,  
 that thou hast banisht from thy toungue with lies. 665  
 was this the Cottage, and the safe aboade  
 thou toldst me of? what grim aspects are these?  
 these ougley headed Monsters? Mercie guard me!  
 hence with thy brewd enchauntments, fowle deceaver!  
 were it a drafte for Juno when she banquetts, 670  
 I would not taste thy treasonous offer; none  
 but such as are good men can give good things,  
 and that which is not good, is not delitious  
 to a well-govern'd and wise appetite;  
 Co. O foolishnes of men! that lend their cares 675  
 to those budge doctors of the Stoick furr,  
 and fetch their precepts from the Cinick tub,  
 prainging the leane and 'fallow' Abstinence.

v. 659. *too* in the MS.

v. 660, 661. See v. 678, 9. in the Camb. MS.

v. 669. The four lines, which follow this in the other copies, are not in this MS.

v. 678. *shallow* in the MS. The same corrupt reading accidentally occurs in a modern duodecimo edition of Milton's Poetical Works, which I have seen.

The genuine reading presents the reader with a picture, which perhaps he will prefer to the more elaborate description of Abstinence by Chaucer, *ROM. OF THE ROSE*, v. 7389.

Of faire shape I devised her The  
 But pale of face sometime was she,  
 That false traitouresse untrew  
 Was like that fallow horse of hewe  
 That in the' Apocalyps is shew'd,  
 That signifieth tho folke bestrew'd,  
 That ben all full of trecherie.



Wherefore did nature power her bounties forth,  
 with such a full and vniwithdrawinge hand, 680  
 coveringe the earth with odours, fruits, and flocks,  
 throngeing the seas with spawne innumerable,  
 but all to please and sate the curious tast,  
 and set to worke millions of spinninge wormes,  
 that in their greene shoppes weave the smoothe haired silke,  
 to deck her fowles; and, that noe corner might  
 be vacant of her plentie, in her own loynes  
 she hutch't th' all worlshipt oare and pretious gems,  
 to store her children with: if all the world  
 should in a pet of temperance feede on paffe, 690  
 drinke the cleere streamie, and nothinge weare but freize,  
 th' allgiver would be vnthank't; would be vnprais'd,  
 not halfe his riches knowne, and yet despis'd;  
 and wee should serue him as a grudgeing Master,  
 as a penurious niggard of his wealth; 695  
 and live like natures bastards, not her sonns,  
 whoe would be quite furcharg'd with her owne waite,  
 and strang'd with her wast fertillitie,  
 th' earth cumberd; and the wing'd ayre dark'd with plumes;  
 the heards would overmultitude their Lords, 700  
 the sea orefraught would swell, and th' vnslought diamonds  
 would soe embraise with starrs, that they belowe  
 would growe enur'd to light, and come at last  
 to gale vpon the sunn with manicles Browes.  
 I. A. I had not thought to have vnlockt my lipps 705  
 in this vnhalloved ayre, but that this Jugler  
 would thinke to charme my Judgement, as my eyes,  
 obtrudinge false rules prank't in reasons garbe.  
 I hate when vice can bould her arguments,  
 and vertue has no tongue to check her pride. 710  
 Impostor, doe not charge most innocent nature,  
 as if she would her children should be riotous  
 with her abundance; she, good cateresse,

And pale, thorough hypocrisie;  
 For on that horse no colour is,  
 But onely dedde and pale iwis,  
 Of soche a colour enlangoured  
 Was Abstinence iwis coloured,  
 Of her estate she her repented,  
 Right as her village represented.

v. 685. *smoothe* in the MS.

v. 702. The transcriber's eye here perhaps hastily passed from *embraise*, to *with starrs*, which, in the printed copies, the succeeding line presents. See Com. v. 733 734.

v. 704. The next nineteen lines in the printed copies, viz. from v. 736. to v. 756. are not in this manuscript.

v. 707. *mine* in the other copies.

v. 713. *cateresse* in the MS.

means her provision only to the good,  
 that live accordinge to her sober lawes,  
 and holy dictate of spare temperance;  
 If every Just man, that now pynes with want,  
 had but a moderate and beleevinge share  
 of that which leudly pamper'd Luxurie  
 now heaps vpon some fewe with vast excess,  
 natures full *blissings* would be well dispens't  
 in vnsuperfluous even proportion,  
 and the noe whit encomberd with her store;  
 and then the giver would be better thank't,  
 his praise due payed; for swinish gluttonie  
 ne'er looks to heay'n amidst his gorgeous *feasts*,  
 but with beesotted base ingratitude  
 crams, and blasphemes his feeder. Co. Come, noe more,  
 this is meere morrall babble, and direct  
 against the Canon lawes of our foundaçon;  
 I must not suffer this; yet tis but the lees  
 and *setlings* of a mellancholy bloud;  
 But this will cure all streite; one sip of this  
 will bath the droopinge spiritts in delight,  
 beyond the blisse of dreames, be wise, and tast.

715

720

725

730

735

The brothers rushe in with swords drawne, wrest his  
 glasse of liquor out of his hand, and breake it  
 against the ground; his rowte make signe of re-  
 sistance, but are all driven in, the Demon is to  
 come in with the brothers.

DE. What, have ye let the false Inchaunter scape?  
 O yee mistooke, yee should have smatcht his wand,  
 and bound him fast; without his rod reverst,  
 and backward matters of disleveringe power,  
 wee cannot free the Lady that sitts heere  
 in stonie fetters fixt, and motionlesse;  
 Yet staye; be not disturb'd, nowe I bethinke me  
 some other meanes I have that may be vied,  
 which once of Millebæus old I learnt,  
 the foothest shepheard that ere pip't on playnes.

740

745

v. 721. *blissings*, in the other copies.

v. 726. *feast*, in the other copies. *Gorgeous feasts*, is a combination, how-  
 ever, in PAR. REGAINED, B. IV. 1124.

Their sumptuous gluttonies and *gorgeous feasts*.

v. 728. The following lines in the printed copies, viz. from v. 779. to v. 806.  
 are not in this manuscript. So the Camb. MS.

v. 732. *setlings* in the other copies.

v. 736. *you* in the other copies.

v. 743. *which* in the other copies.



There is a gentle Nimphe not farr from hence,  
 that with moill curbe swayes the 'smoothe' Seaverne streame,  
 Sabrina is her name, a virgin pure;  
 whilome she was the daughter of Locrine,  
 whose had the scepter from his father Brute, 750  
 She, guiltles damfel, flyinge the mad pursulte  
 of her enraged stepdame, Gwendolen,  
 commended her faire innocence to the foud,  
 that stayed her flight with his crosse floweing course,  
 the water nimphs, that in the bottom played, 755  
 held vp their 'pearled' wrists, and tooke her in,  
 bearinge her straite to aged Nereus hall,  
 whose, piteous of her woes, rear'd her lank head  
 and gave her to his daughters to imbathe  
 in nectar'd lavers, strewd with Alphonso, 760  
 and through the portch and inlet of each sence  
 dropt in a[m]brofiall oyles, till she reviv'd,  
 and vnderwent a quick immortall change,  
 made goddess of the River; still she retaines  
 her maiden gentleness, and ofte at Eve 765  
 visitts the heards alonge the twilight meadowes,  
 helpinge all vrchin blasts, and ill luck signes  
 that the shrewd medling Ealse delights to make,  
 for which the shepheards at their festivalls  
 carroll her goodnes loud in rustick layes, 770  
 and throwe sweet garland wreaths into her streame  
 of pancies, pinkes, and gaudy daffadils.  
 and, as the owld swayne said, she can vnlock  
 the claspinge charme, and thawe the numminge spell,  
 if she be right invok'd in warbled songe; 775  
 for maydenhood she loves, and wilbe swifte  
 to ayde a Virgin, such as was herselfe,  
 (in hard besetting neede;) this will I trie,  
 and add the power of some adjuring verse,

## SONGE

Sabrina faire, 780  
 Listen where thou art sittinge  
 ynder the glasse, coole, translucent wave,  
 in twisted braides of lillies knitting  
 the loose traine of thy Amber-droppinge haire;  
 Listen for deere honors sake, 785  
 Goddess of the silver lake,  
 Listen and save.

v. 747. *smoothe* in the MS.

v. 750. *That* in the other copies.

v. 756. *pearled* in the MS.

v. 768. The verse, which follows this in the other copies, is not in this MS.

*The verse to singe or not.*

- Listen and appear to vs,  
 in name of greates Oceanus,  
 by th' earth-shakinge Neptune's mace,  
 and Tethis grave majestick pace,  
 288 EL. B. by hoarie Nereus wrinckled looke,  
 and the Carpathian wizards hooke,  
 2 BRO. by scalie Tritons windinge shell,  
 and ould Sooth-saying Glaucus spell,  
 288 EL. B. by Lewcotheas lovely hands,  
 and her sonne that rules the strands,  
 2 BRO. by Thetis tinsel-slipper'd feete,  
 and the Songs of Sirens sweete,  
 EL. B. by dead Parthenopes deare tombe,  
 and fayer Ligeas golden combe,  
 wherewith she sits on diamond rocks,  
 sleekeinge her soft allueringe locks,  
 DE. By all the Nymphes of *nightly daunce*,  
 288 vpon thy *streames* with wilie glaunce,  
 rise, rise, and heave thy rosie head,  
 from thy corall paven bed,  
 and bridle in thy headlonge wave,  
 till thou our summons answered have.  
 Listen and save.

790

795

800

805

810

Sabrina rises, attended by the water nimphe, and  
 singes.

By the rushie fringed banke,  
 where growes the willow, and the osier danke,  
 my slydinge charriott staves,  
 288 thick sett with Agate, and the *Amur* & sheene  
 of Turkis blew, and Emerald greene,  
 that in the channell frayes;  
 whilst from 'off' the waters flecte,  
 thus I *rest* my printles feete  
 288 ore the coullips head,

815

v. 788. The direction prefixed to this passage in the Cambridge manuscript, is "To be said."

v. 792. The invocations given to the Brothers in this manuscript, are uttered by the Spirit only, in the other copies.

v. 804. *that nightly dance* in the other copies.

v. 805. *stream* in the other copies.

v. 814. *azurn* in the other copies.

v. 817. *of* in the MS.

v. 818. *set* in the other copies.

v. 819. *velvet* is not in this line.



that bends not as I tread;  
gentle swayne, at thy request  
I am heere.

De. Goddes deere,  
Wee ymlore thy powerfull hand  
to vndoe the charmed band  
of true virgin heere distressed,  
through the force, and through the wile,  
of vnblest *inchaunters* vile.

SAB. Shepherd, tis my office best  
to helpe ensnared chastitie:  
brightest Lady, looke on me;  
thus I sprinkle on *this* brest  
drops that from my fountayne pure  
I have kept of pretious cure,  
thrice vpon thy fingers tip,  
thrice vpon thy rubied lip:  
next this marble venom'd seate,  
smear'd with gums of gluttenous heate,  
I touch with chaste palmes moist and cold:  
now the spell hath lost his hold;  
and I must hast' ere morning howre  
to waite in Amphitrites bower.

Sabrina descends, and the lady rises out of her seate.

De. Virgin, daughter of Locrine,  
Sprung of owld Anchises line,  
may thy brimmed waves for this  
their full tribute never misse  
from a thousand pettie rills,  
that tumble downe the Inowie hills:  
Summer drouth, or singed aire  
never scortch thy tresses fayer,  
nor wett Octobers torrent flood  
thy molten Christall fill with mud;  
may thy billowes rowle ashoare  
the beryll, and the goulden Oare:  
may thy loftie head be crown'd  
with many a towre and terrace round,  
and heere and there thy banks vpon  
with groves of mirbe and Cynamon.

*Songe ends.*

v. 828. *inchanter* in the other copies.

v. 832. *thy* in the other copies.

v. 858. *Songe ends.* The same direction is in the Cambridge manuscript, according to doctor Newton's collation.

- EL. B. Come, *Sister*, while hea<sup>n</sup> lends vs grace,  
 860 let vs fly this cursed place,  
 least the Sorcerer vs intice  
 with some other new device.  
 not a wast, or needles found,  
 till wee come to holier ground;  
 De<sup>3</sup> I shalbe your faithfull guide 865  
 through this gloomie Covert wide,  
 and not many furlongs thence  
 is your fathers residence,  
 where this night are met in state  
 many a freind to gratulate 870  
 his wisht presence, and beside  
 all the swaynes that here abide,  
 with Jiggs and rurall daunce resorte;  
 wee shall catch them at this sportie,  
 875 and our foddaine cominge there  
 will double all their mirth and cheere;  
 EL. B. come let vs hast, the stars are high,  
 but night fitts Monarch yet in the mid skye.

The Sceane changes, then is presented Ludlow towne,  
 and the Presidents Castle; then come in Countrie  
 daunces and the like &c towards the end of these  
 sports the demon with the 2 brothers and the ladye  
 come in.

*the spirit sings.*

Back, shepheards, back, enough your playe;  
 880 till next sunshine holy daye;  
 heere be without duck or nod  
 other trippings to be trod  
 of lighter toes, and fash court guise  
 as Mercurie did first devise,  
 885 with the mincinge drades,  
 on the lawnes, and on the leas.

2 Songe presents them to their father and mother.

Noble Lord, and Lady bright,  
 I have brought ye new delight,

v. 859. It is *Lady*, in the other copies. The Spirit again is the sole speaker of this and the nineteen following lines in the other copies.

v. 872. *neere*. So the Camb. MS.

v. 874. In the ther copies *their*.

v. 877. *are*. So the Camb. MS.

v. 887. The title to this Song, in the Cambridge MS. according to doctor



heere behold foe goodly growne  
 three fayer branches of your owne;  
 Heav'n hath timely tri'd their youth,  
 their faith, their patience, and their truth,  
 and sent them here through hard assaies  
 with a crowne of deathlesse praise,  
 to triumphe in victorious daunce,  
 ore sensuall folly and Intemperaunce.

*They daunce, the daunces all ended, the Daemon sings  
 or sayes.*

Now my taske is smoothly done,  
 I can flye, or I can run  
 quickly to the earth's greene end,  
 where the bow'd welkin flow doeth bend,  
 and from thence can soare as soone  
 to the corners of the Moone.

Mortalls, that would follow me,  
 love vertue; she alone is free:  
 she can teach you how to clyme  
 higher then the sphearie chime:  
 or, if vertue feeble were,  
 Heaven it selfe would stoope to her.

Newton's collation, is only "2 Songs."

v. 897. The Epilogue, in this manuscript, has not the thirty-six preceding lines, which are in the printed copies. Twenty of them, however, as we have seen, open the drama. Like the Cambridge manuscript, this manuscript does not exhibit what, in the printed copies, relates to Adonis, and to Cupid and Psyche.

v. 899. In the other copies, *green earth's*. The reader may here compare PARAD. LOST, B. viii. 630.

the parting Sun  
 Beyond the *Earth's green Cape* and verdant Isles  
 Hesperian sets.

v. 905. In the printed copies, *ye*. The same variation should have been noted above, at v. 63. "I will tell you now."

It should also have been remarked in the Notes on v. 58, 190, and 229, that "*which*," and "*my*," and "*hence*," agree with the Cambridge manuscript, according to doctor Newton's collation.

In v. 208. of this manuscript *come* is also a various reading.

SOME ACCOUNT OF  
EDITIONS OF COMUS;

MILTON'S OTHER POETICAL WORKS.

I. "A MASKE presented at Ludlow Castle, 1634, on Michaelmasse night, before the Right Honorable, John Earle of Bridgewater, Vicount Brackly, Lord President of Wales, and one of his Majestie's most honorable Privie Counsell. etc., London, Printed for Hymphrey Robinson at the signe of the three Pidgeons in Pauls church-yard, 1637." See *Part i.* pp. 1, 5. Lawes's edition, consisting of thirty pages, in quarto. The names of the principal actors, Lord Brackley, Mr. Thomas Egerton, and the Lady Alice Egerton, appear at the end of this edition. Lawes, who composed the music, performed the part of the *Attendant Spirit*. It is not now known who the person was that played the part of *Comus*; a character, which required no common talents to present it justly. On the modern stage, the late Mr. *Henderson* is said to have excelled in this character. I am also unable to discover who it was that performed, at the original representation, the part of *Sabrina*.

II. In "POEMS of Mr. JOHN MILTON, Both ENGLISH and LATIN, composed at several times, *Printed by his true copier*. The Songs were set in musick by Mr. HENRY LAWES, gentleman of the King's Chappel, and one of his MAJESTIES private musick.

"Baccare frontem

"Cingite, ne vati noceat mala lingua futuro.

"Virgil, Eclog. 7.

"Printed and published according to order. London, Printed by Ruth Raworth for Humphrey Moseley, and are to be sold at the signe of the Princes Arms in Pauls Church yard. 1645." Then follows this address from the Stationer to the Reader. "It is not any private respect of gain, gentle reader, for the slightest pamphlet is now adayes more vendible then the works of learnedest men; but it is the love I have to our language that hath made me diligent to collect, and set forth such peeces, both in prose and vers, as may renew the wonted honour and esteem of our English tongue; and it's the worth of these both English and Latin Poems, not the flourish of any prefixed encomions that can invite thee to buy them, though these are not without the highest commendations and applause of the learnedst Acade-



"micks, both domestick and forrein: And amongst those of our  
 "own country, the unparelled attestation<sup>a</sup> of that renowned  
 "provost of Eaton, Sir HENRY WOOTTON. I know not thy  
 "palat how it relishes such dainties, nor how harmonious thy  
 "foul is; perhaps more trivial airs may please thee better. But  
 "howsoever thy opinion is spent upon these; that encouragement  
 "I have already received from the most ingenious men in their  
 "clear and courteous entertainment of Mr. Waller's late choice  
 "peeces, hath once more made me adventure into the world,  
 "presenting it with these ever-green, and not to be blasted Lau-  
 "rels. The Authors more peculiar excellency in these studies,  
 "was too well known to conceal his papers, or to keep me from  
 "attempting to sollicit them from him. Let the event guide it  
 "self which way it will, I shall deserve of the age, by bringing  
 "into the light as true a birth, as the Muses have brought forth  
 "since our famous SPENCER wrote; whose poems in these  
 "English ones are as rarely imitated, as sweetly excelled. Rea-  
 "der, if thou art eagle-eyed to censure their worth, I am not fear-  
 "ful to expose them to thy exactest perusal. Thine to command,  
 "HUMPH. MOSELEY."

The separate title prefixed to *Comus*, is "A MASK presented  
 "at Ludlow-Castle, 1634. Before the Earl of Bridgewater, then  
 "President of Wales." No motto. See *Part i.* p. 1.

III. In the same, "Printed for Tho. Dring, etc. in Fleet-  
 "street, 1673." In duodecimo. This and the last are the only au-  
 "thentic editions. They were published while Milton was living.

IV. In the same, Printed for Jacob Tonson, 1695. In folio.  
 After *PARADISE LOST*, *PARADISE REGAINED*, and *SAMSON*  
*AGONISTES*, with the following title, "POEMS upon several oc-  
 "casions. Composed at several times. By Mr. JOHN MILTON;  
 "The third edition. London, Printed for Jacob Tonson, at the  
 "Judge's Head near the Inner Temple gate, in Fleet-street, 1695."  
 This is the only folio edition, in which the *SMALLER POEMS*  
 appear.

V. In the same, Printed for Tonson, 1705. In octavo. With  
 the same Title-page as before, even "*The third Edition*," except  
 that Tonson's shop was now "at Gray's-Inn Gate next Gray's-  
 "Inn Lane."

VI. In the same, Printed for Tonson, 1707. In octavo. As  
 before.

<sup>a</sup> This refers particularly to *Comus*. It is Sir Henry's Letter, which stands  
 in p. 71. of the volume.

<sup>b</sup> "POEMS, &c. written by Mr. ED. WALLER of Beconsfield, Esquire;  
 "lately a Member of the Honourable House of Commons. And printed by a  
 "copy of his own hand-writing. All the Lyrick Poems in this Booke were  
 "set by Mr. HENRY LAWES, Gent. of the Kings Chappell, and one of his  
 "Majesties private Musick. Printed and published according to order. London,  
 "Printed by J. N. for Hu. Moseley, at the Princes Armes in Pauls church-  
 "yard, 1645." In duodecimo.

VII. In the same, Printed for Tonson, 1713. In duodecimo. Adorned with cuts. This is a neat and a very good edition. It rectifies some remarkable errors in the text, which appear in the preceding handsome, but incorrect, editions of 1705 and 1707. It is entitled "*The fifth Edition, with Additions*." This edition appeared with another bookseller's name in the general Title-page to the volume, viz. "London: Printed, and are to be sold by W. Taylor, at the Ship and Black Swan, in Pater-Noster Row, 1721." But in the *separate* titles of *SAMSON AGONISTES*, and the *POEMS* on several occasions, the true date, 1713, remains. It is unquestionably the edition of 1713 with a new Title-page.

VIII. In the same, Printed for Tonson, 1720. In quarto. A part of all Milton's Poetical Works, in two volumes, of which Tickell was the editor. Addison's Notes on the *PARADISE LOST* are subjoined to this edition. It is very finely printed. Both volumes are accompanied with head and tail-pieces, engraved by Gribelin, Vanderguicht, etc. This edition was reprinted in two duodecimo volumes, with Addison's Notes, in 1721.

IX. In the same, Printed for Tonson, 1725. In duodecimo. After *PARADISE LOST*, *PARADISE REGAINED*, and *SAMSON AGONISTES*, in two volumes, of which Fenton was the editor. This edition was reprinted in 1727, and again in 1730.

X. "*Comus, a Mask*! (Now adapted to the Stage) As altered from MILTON's MASK at Ludlow Castle, which was never represented but on Michaelmas-day, 1634; The principal performers were the Lord Brackly, Mr. Tho. Egerton, the Lady Alice Egerton. The Musick was composed by Mr. Henry Lawes, who also represented the *Attendant Spirit*."

"*Quid vocis modulamen inane juvabit  
Verborum sensusque vacans, numerique loquacis?*  
MILTON. ad Patrem."

"London, Printed for Doddsley, 1738." In octavo. This is Dr. Dalton's ingenious alteration of the *Mask*, which was presented on the stage at Drury Lane, in 1738, with the greatest applause. Many additional Songs were introduced from Milton's own Poems; and several from the editor's pen, written with much elegance and taste. The drama opens, and closes, exactly as the original does. It is divided into three Acts, as the original *Mask* should seem to be: the first, ending with the *Lady's* acceptance of *Comus's* offer to conduct her to his cottage; the second commencing with the entrance of the *two Brothers*, and ending with their determination, under the *Spirit's* guidance, to attack the necromancer, *Comus*; the last, opening with similar scenery and conduct to that which follows in the original, but with *Comus* first banishing *Melancholy*, in the initial strains of *L'ALLEGRO*, and with the additional wiles of *Euphrosyne* to seduce the captive *Lady*. In this adaptation of the *Mask*, *Euphrosyne* is a new character; and there are also *two Attendant Spirits*, among the speakers. The



music was composed by Dr. Arne; and, like all the compositions of that celebrated master, gave unbounded satisfaction. The Song "*Sweet Echo*," still maintains all the charms of novelty, and the Bacchanalian Ballad, "*The wanton God*," presents a specimen of characteristic distinction, not easily to be equalled. The favourable reception, which this edition experienced, is obvious from its having been reprinted in the same year. The modesty, with which the alterations are noticed in the editor's prologue, is not less observable than the skill, with which they are made. An epilogue is also added, which is spoken by *Euphrasine*; a character, in which the late celebrated Miss *Gayley* peculiarly excelled.

*COMUS*, thus altered, has often been reprinted, and presented on the Stage. It may be proper here to relate, that in April, 1750, it was acted for the benefit of Milton's grand-daughter, Elizabeth, the wife of Thomas Foster, a weaver in Spital-fields. She kept a petty grocer's or chandler's shop, first at lower Holloway, and afterwards in Cock-Lane near Shoreditch church. An occasional prologue was written by Dr. Johnson, and spoken by Mr. Garrick. It was also published for her benefit. Dr. Johnson says, that she had so little acquaintance with diversion or gaiety, that she did not know what was intended when a benefit was offered her. Dr. Johnson in the prologue calls the attention of the audience to the venerable name of Milton, and, recommending his descendant to their notice only as "the patient sufferer, and the faithful wife," spiritedly concludes,

"Yours is the charge, ye fair, ye wife, ye brave!"

"'Tis yours to crown desert — beyond the grave!"

Yet the profits of the night were only one hundred and thirty pounds, though Dr. Newton, who in the preceding year had published the *PARADISE LOST* with Notes, contributed largely; and twenty pounds were given by Tonson, the bookseller, "a man who is to be praised as often as he is named." On this trifling augmentation to their small stock, she and her husband removed to Islington, where they both soon died. Mr. Warton adds, with true sensibility, that "so much greater is our taste, our charity, and general national liberality, at the distance of forty years, that I will venture to pronounce, that, in the present day, a benefit at one of our theatres for the relief of a poor and infirm grand-daughter of the author of *COMUS* and *PARADISE LOST*, would have been much more amply and worthily supported."

XI. In Milton's Poetical Works, Printed for Tonson, in four volumes, 18mo. 1746. Again, in 1751.

\* Mr. Warton's Milton's Smaller Poems, 2d edit. p. xli.

† General Evening Post. No. 2582. From Thursday April 5. to Saturday April 7. 1750.

‡ Life of Milton.

§ Ibid

¶ Mr. Warton's 2d edit. p. xlii.

XII. In the same, Printed for Tonson and Draper, 1752, in one quarto volume, under the care of doctor Newton, with Notes of various authors: a sequel to his excellent edition of *PARADISE LOST*, in two quarto volumes, 1749. This edition of *PARADISE REGAINED*, *SAMSON AGONISTES*, and the *SMALLER POEMS*, was reprinted in two octavo volumes, 1753; and also in a neat pocket edition, without the Notes, for Tonson and Draper. The edition, with the Notes, has been often reprinted in two octavo volumes; in 1763, in 1773, and in 1790. The quarto edition has also been reprinted.

XIII. In the same, Printed at Edinburgh, 1752. In two octavo volumes, with a Glossary. A part of all Milton's Poetical Works. And, in the same year, at Dublin, in octavo. Again, at Edinburgh, with a Glossary, in two duodecimo volumes, 1772. Again, in four volumes, 1773.

XV. In the same, Printed at Birmingham, by Baskerville, in 1758. After the *GREATER POEMS*, in two large octavo volumes, now become scarce. The edition is professedly a copy of doctor Newton's, without the Notes. Again by Baskerville, in two quarto volumes, 1759. Again, in two octavo volumes, 1760. It is almost superfluous to say of Baskerville's editions, that they are beautifully printed.

XVI. "COMUS; A MASQUE. Altered from Milton. As performed at the Theatre-Royal in Covent-Garden. The musick composed by Dr. Arne. London: 1772." In octavo. Again in 1774, and afterwards. This is an abridgement of the Mask by the accomplished George Colman Esq. It is reduced into two Acts. It commences with the entrance of Comus, who attended by his crew, first recites, and then sings, part of the original Lyrics—"The star that bids the shepherd fold," etc. and closes with the twelve concluding lines of the original drama. This is the *Comus*, which now preserves its station on the Stage. "In this abridgement," it is alleged, "that no circumstance of the drama, contained in the original masque, is omitted. The divine arguments on temperance and chastity, together with many descriptive passages, are indeed expunged or contracted: But, divine as they are, the most accomplished declaimers have been embarrassed in the recitation of them. The speaker vainly laboured to prevent a coldness and languor in the audience; and it cannot be dissembled that the Masque of *Comus*, with all its poetical beauties, not only maintained its place on the theatre, chiefly by the assistance of musick, but the musick itself, as if overwhelmed by the weight of the drama, almost sunk with it, and became in a manner lost to the stage. That musick, formerly heard and applauded with rapture, is now restored; and the Masque on the above considerations is curtailed."

Advertisement prefixed to the edition.



XVII. In Bell's edition of Milton's Poetical Works, 4 vols. 1776, and 1788.

XVIII. In Dr. Johnson's British Poets, crown octavo. 1779.

XIX. In Wenman's edition of Milton's Poetical Works, 3 vols. 18mo. 1781.

XX. "POEMS upon several occasions, English, Italian, and Latin, with Translations, by John Milton. Viz. LYCIDAS, L'ALLEGRO, IL PENSEROSO, ARCADES, COMUS, ODES, SONNETS, MISCELLANIES, ENGLISH PSALMS, ELEGIARUM LIBER, EPIGRAMMATUM LIBER, SYLVARUM LIBER. With Notes Critical and Explanatory, and other Illustrations, By Thomas Warton, Fellow of Trinity College and late Professor of Poetry at Oxford. London, Printed for J. Doddsley. 1785." In octavo.

A second edition was published, "with many alterations and large additions," for Robinsons, Pater-Noster Row, in 1791, soon after the lamented death of Mr. Warton: In whom Poetry and Antiquity lost one of their most zealous votaries, Criticism one of its ablest assertors, Society one of its most agreeable members, and the University of Oxford one of her most valuable and most respected sons.

XXI. In a very elegant, but not very correct edition of Milton's Poetical Works, in two volumes, 18mo. 1790.

XXII. In Wilkin's edition of Milton's Poetical Works, in two volumes, 12mo. 1793.

XXIII. In Dr. Anderson's British Poets, royal octavo, 1795.

XXIV. In Cooke's Select British Poets, 12mo. 1796.

XXV. In Bensley's elegant edition of Milton's Poetical Works, with fine engravings, in two crown octavo volumes. 1796.

XXVI. In the edition of PARADISE REGAINED, SAMSON AGONISTES, POEMS etc. (with Notes on the *Paradise Regained*, selected from Dr. Newton's edition, and from Mr. Dunster's late valuable edition of PARADISE REGAINED in quarto 1795) in one octavo volume. 1797.

XXVII. In the Poetical Works, with an excellent Life of the Author by William Hayley Esq. In three folio volumes. Boydell and Nicol. 1794—1797. COMUS is in the last volume. This magnificent edition does honour to the taste and abilities of those who were engaged in the production of it. It displays every elegance of typographical execution; and is accompanied with most beautiful engravings from the designs of the first masters. It is a monument indeed worthy of HIM, whose works entitle him to that supereminence among the poets of his country, which he has so happily assigned to his own glorious "Isle" among the "sea-girt" domains of Neptune;

"THE GREATEST AND THE BEST of all the main."

*Comus*, v. 28.

This list pretends not to include all the editions of Milton's

Poetical Works : for, no doubt, many more exist. The most important, it is presumed, have been mentioned. The curious and intelligent reader, while he can make additions to the preceding account, will candidly excuse omissions. EDITOR.

FINIS.



ceding account, will candidly excuse omissions. Editor.

1. *Parasitology*, by John Milton, F.R.S., 1893.  
 2. *Parasitology*, by John Milton, F.R.S., 1893.  
 3. *Parasitology*, by John Milton, F.R.S., 1893.  
 4. *Parasitology*, by John Milton, F.R.S., 1893.  
 5. *Parasitology*, by John Milton, F.R.S., 1893.  
 6. *Parasitology*, by John Milton, F.R.S., 1893.  
 7. *Parasitology*, by John Milton, F.R.S., 1893.  
 8. *Parasitology*, by John Milton, F.R.S., 1893.  
 9. *Parasitology*, by John Milton, F.R.S., 1893.  
 10. *Parasitology*, by John Milton, F.R.S., 1893.

FINIS

XXI. In a very elegant, but not very correct edition of 541.  
16th. Poetical Works, in two volumes. 18th. 1792.

[illegible]

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1944

Admiral, Rear Admiral, and Captain in the *Barrett* Regiments.

100-443887-100

2000 1999 1998 1997 1996 1995 1994 1993 1992 1991 1990 1989 1988 1987 1986 1985 1984 1983 1982 1981 1980 1979 1978 1977 1976 1975 1974 1973 1972 1971 1970 1969 1968 1967 1966 1965 1964 1963 1962 1961 1960 1959 1958 1957 1956 1955 1954 1953 1952 1951 1950 1949 1948 1947 1946 1945 1944 1943 1942 1941 1940 1939 1938 1937 1936 1935 1934 1933 1932 1931 1930 1929 1928 1927 1926 1925 1924 1923 1922 1921 1920 1919 1918 1917 1916 1915 1914 1913 1912 1911 1910 1909 1908 1907 1906 1905 1904 1903 1902 1901 1900

Number of V. planifrons per plant. In large hollow stems, 1000

1. The Commission has the honor to acknowledge the receipt of your letter of the 10th of June, 1908, in relation to the proposed amendment to the Constitution of the United States, which would give the Federal Government the right to regulate the commerce between the States and foreign countries.

1944

THE UNITED STATES DEPARTMENT OF THE INTERIOR  
BUREAU OF LAND MANAGEMENT

Supplies of Acetone

ALL INFORMATION CONTAINED HEREIN IS UNCLASSIFIED

This bill proposes not to include all the children of 18 years of age.

